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South Front  
Haddon  
Hall.

# **Haddon Hall:**

**Being Notes on its Architecture  
and History, for the use of  
Visitors: by J. B. Cheetham.**

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**Illustrated by  
Josephine Norris  
and the Author,  
and with a Plan.**

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## PREFACE.

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Haddon Hall has been so often and so ably described, that I feel some explanation is necessary for the existence of this little book. It has not been my intention in any way to write a guide book to Haddon Hall. That work has been done many times over, and there is no idea in my mind of doing over again what others have done so well before. But there has always appeared to me to be a distinct want for a book which shall not only describe the building as it stands to-day, or give long accounts of the noble families who have lived there, but shall try and render intelligible to the ordinary tourist the significance of the building as a building, tracing its history in its stones. The existing guide-books give the approximate dates of different parts of this mansion, but these are scattered about at random, and in such a way as to bewilder and puzzle the tourist who has no very great knowledge of architecture. The remarks, too, of the cicerone, as one is conducted through the building, are apt to bewilder rather than enlighten the understanding of an enquiring tourist visiting the Hall for the first time. Why, for instance, should there exist a Dining Room, when we have just been shown where the lords of Haddon used to sit and eat at the dais in the Great Hall? That is a question that used to puzzle me, and must puzzle many to-day.

The late Mr. Jewitt and the late Mr. Cokayne, who wrote such excellent guide-books to Haddon Hall,\* appear to me to have made this mistake; they assume too great a knowledge on the part of their readers. If I err on the other side I trust I may be pardoned. I do not, however, write for antiquaries or architects, to whom all I can say will be familiar, but to that great public that comes yearly to enjoy the beauties of Derbyshire and to take an intelligent interest in all it sees. To such I feel sure that I need not apologise for writing down simple facts in, I hope, a

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\* "Haddon Hall," by Llewellynn Jewitt, F.S.A. London.

"A Day in the Peak," by A. E. Cokayne. Bakewell, 1889.

clear manner, releasing them as much as possible from the obscurity of many words. I have tried, also, by means of splitting up into sections, by the use of large type capitals, and where possible by adopting a tabular form, to appeal to the eye as well as to the ear, believing that by this means much will be made at once clear to the reader that otherwise he might have passed over.

My aim, then, is to endeavour to make Haddon Hall interesting to the tourist as a piece of architecture. It is confusing to many of us to hear the same building described as a "Castle," a "Baronial Hall," a "Mediæval Pile," or even an "Elizabethan Mansion," as is Haddon Hall. Generally the visitor comes away with the impression that the whole of the building was erected sometime in the Middle Ages, and is consequently very old. The first necessity for the proper understanding of any building is to have some idea of its plan. Better still is it to follow one's progress through the building itself on a plan, and thus impress the whole upon one's memory in a way quite impossible in a hurried scamper through the rooms. I have attempted to show on the plan in these pages the approximate dates when the various parts of the building were erected, basing my drawing on an earlier plan prepared by Mr. Henry Duesbury nearly half a century ago.

Some general remarks on Mediæval Domestic Architecture in England, lead up to a description of the transition of Haddon from a fortified Castle to the Mansion as we see it to-day. I have added in a tabular form a list of the lords of Haddon, with a brief account of the life of each, but have refrained from touching on any genealogical issues.

If this little book is of any service in awakening a new interest in a building whose very stones seem friends to me I shall be more than satisfied. It is not possible to speak with any amount of certainty about Haddon Hall much before the sixteenth century. There is much room for differences of opinion on many points, but I have endeavoured to give what I believe to be the truest key to the story that these old stones contain. I can only say with the late Mr. Duesbury, that "I found the investigation of the building more complicated than I expected," and so beg the indulgence of my readers.

F. H. C.

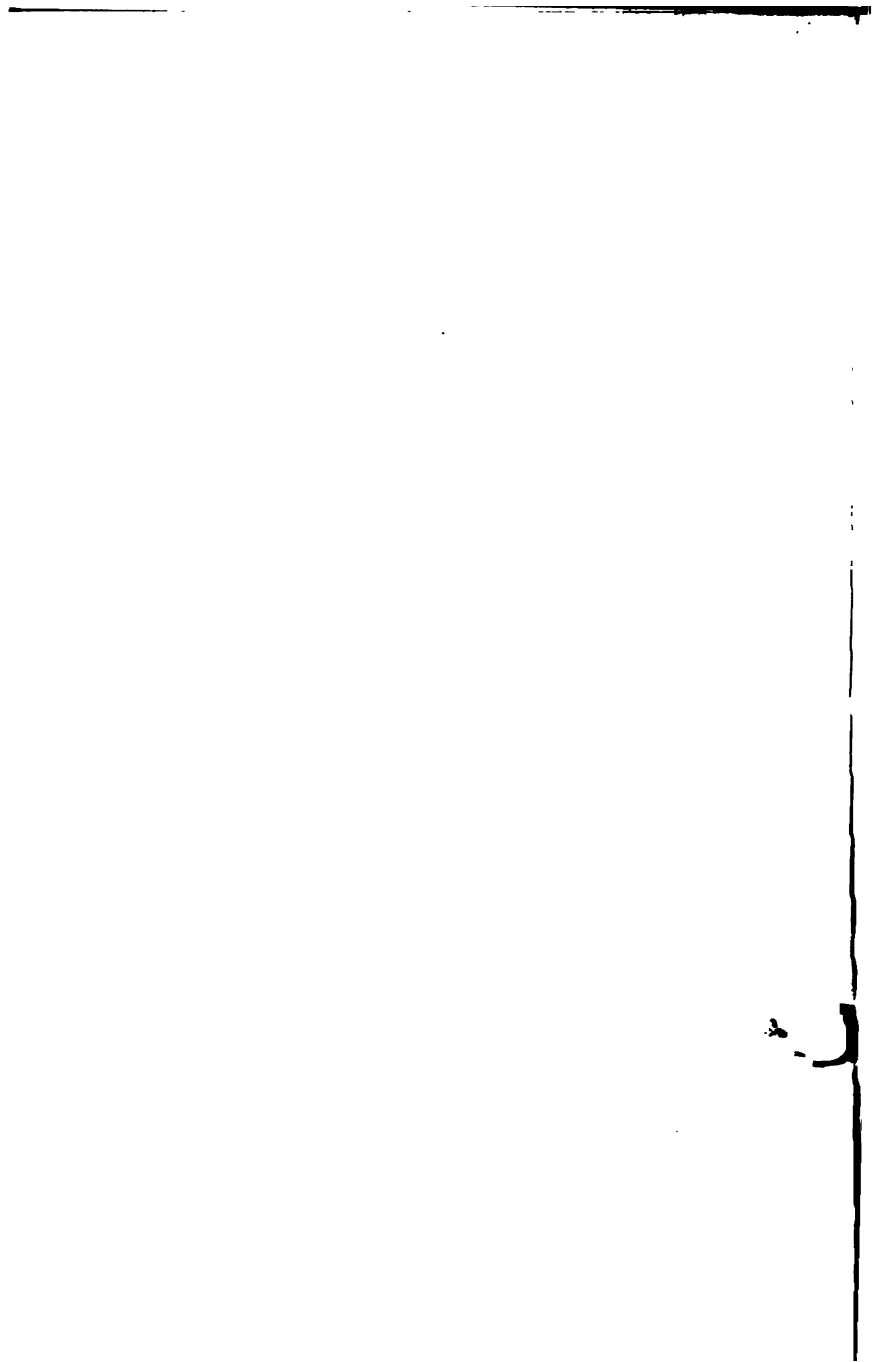
## PREFACE TO THE SECOND EDITION.

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The second edition has been revised and partly rewritten. The tentative character of the first part of the chapter on the Lords of Haddon has been removed by the kindness of Mr. W. A. Carrington, of Bakewell, who placed at my disposal the valuable information incorporated in his paper on the Family Record of Haddon, which appeared in the Derbyshire Archæological and Natural History Society's Journal for January, 1900. The chapter as it now stands, therefore, entirely supersedes that in the first edition, and explains the difficulties there pointed out in the notes at the end of the book. These are consequently now omitted.

I fell into the error, in the first edition, of ascribing the erection of the Peacock Inn at Rowsley to the eighth Earl of Rutland. This was not so. It was built by John Stevenson, a member of an old Derbyshire family who, in the days of Queen Elizabeth, were lords of the manor of Elton, near Rowsley. The house, passing from the Stevensons by marriage, was afterwards occupied by gentleman farmers as tenants. The last of these tenant farmers left the house in 1828, when it was converted into an inn. There is no trace of the building having had any connection with Haddon Hall or the Rutland family, and it may be inferred that the peacock (the crest of the Rutlands) was not placed in its present position over the porch till the place became an inn.

F. H. C.



**Part 1.**  
**Architectural.**

## Styles of English Architecture.

English Architecture is usually divided into the Norman, Early English, Decorated, and Perpendicular Styles, occupying the twelfth, thirteenth, fourteenth, and fifteenth centuries respectively. Of course such a classification is quite arbitrary and entirely unsatisfactory, but the nomenclature of this system of classification has been so commonly used during the last half-century, that in a work intended for the general reader it would be quite impossible to depart from it. The transition from one style to another was, of course, gradual, and did not suddenly take place on the demise of the monarch. But if, to begin with, we associate the styles with the reigns of the monarchs as given below we shall have made our first step. To learn to walk requires time. The subjoined table, then, is given merely as a guide to the reader as showing the approximate duration of the different styles of architecture in England :—

NORMAN. (12th Century.)	William I.	1066.
	William II.	1087.
	Henry I.	1100.
	Stephen.	1135.
	Henry II.	1154 to 1189.
EARLY ENGLISH. (13th Century.)	Richard I.	1189.
	John.	1199.
	Henry III.	1216 to 1272.
DECORATED. (14th Century.)	Edward I.	1272.
	Edward II.	1307.
	Edward III.	1327 to 1377.
PERPENDICULAR. (15th Century.)	Richard II.	1377.
	Henry IV.	1399.
	Henry V.	1413.
	Henry VI.	1422.
	Edward IV.	1461.
	Edward V.	1483.
	Richard III.	1483.
	Henry VII.	1485.
	Henry VIII.	1509.

# Haddon Hall.

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## Some Remarks on the Domestic Architecture of the Middle Ages in England.

"Probably nowhere in England can the growth of domestic architecture be better studied, whether we look to the alterations which took place in accommodation and arrangement, or to the changes which occurred in the architectural treatment of windows, battlements, doorways, and other features, than at Haddon Hall."—Prof. T. ROGER SMITH.

Before proceeding to point out the signs to-day visible at Haddon Hall of the growth of Domestic Architecture as alluded to in the above quotation, a few words on the Domestic Architecture of the Middle Ages in general may not be out of place.

The architecture of the latter part of Middle Ages, that is, roughly speaking, from the eleventh to the sixteenth century, is now generally termed Gothic architecture.

The term "Gothic" arose in the latter half of the seventeenth century, and in the eighteenth century was generally applied to mediæval buildings as a term of reproach, that style of architecture being then little understood and regarded as barbarous. "Gothic" architecture has no connection with the Goths of the fifth century.

Gothic architecture is usually associated with ecclesiastical buildings. There is some reason why this should be so, though the Gothic style was the style of all buildings in the Middle Ages. Writers on Architecture have, however, devoted themselves so almost entirely to the consideration of the religious buildings of the Middle Ages that there is some excuse for the ordinary man if he has fallen into the error of believing "Gothic" and "ecclesiastical," as applied to buildings, to be synonymous terms.

There is a very simple reason, however, why architectural writers should allow this paramount importance to religious buildings. Whereas the dwellings of the people have nearly all disappeared, a very large number of churches and cathedrals, which were of course the highest types of the art, remain with us, and on to these magnificent monuments, rather than to the few domestic buildings left to us, the attention of the student has been directed.

Domestic architecture, too, must of necessity be progressive. Society changes rapidly, and manners and customs change with it, and hence it arises that dwelling-houses must continually be changing in their arrangements, form, and architecture. This may be done by altering the old building, or by pulling it down and rebuilding in a more approved method. While this continual change is going forward in domestic architecture, there is not, for some reason into which it would take too long to inquire here, the same progressive change in church architecture. A certain type of building for the Christian church having been evolved, it seems to have been impossible to depart from it, and we have the anachronism to-day of most of our churches being built in a style not very different from that in use in the Middle Ages. Church architecture in England, then, cannot be said to reflect in any great degree the ever-advancing condition of the people. With domestic architecture it is different. It is, in a very real sense, "the natural outcome of the development of the civilization, power, and wealth of the country," reflecting "the manners and customs of the people, and also the position and prosperity of England as a nation."

The examples of the domestic buildings of the Middle Ages which are left to us in this country are of necessity nearly entirely the dwellings of the great landowners of the kingdom. These great houses, though in themselves of perhaps greater interest than any other types of domestic buildings, do not in any way represent the dwellings of the people of those days.

In the earlier times those of the people who did not live as vassals in their lord's castle lived chiefly in mud huts, and these have, of course, entirely disappeared. With the rise of the middle classes the population became

more drawn to centres in towns. The town-houses of the Middle Ages were almost entirely built of wood, and very few remain to us, and of those that do, most of them belong to as late as the sixteenth century. Land being of so much more value in towns, improvement in nearly all cases meant rebuilding, so that while the old houses may remain in the country, the aspect of our towns changes with the age.

There are here and there remaining in different parts of England examples of Manor-houses, Parsonage-houses, Alms-houses, a few Town-houses, and some domestic work in connection with monasteries. But, generally speaking, this work is of late mediæval date. The principal buildings in which we can therefore best study the domestic architecture of the period may be roughly divided into three types:—

- (1) The Feudal Castle.
- (2) The Baronial Hall.
- (3) The Mansion.

The first type may be said to belong to the twelfth and thirteenth centuries, the second to the fourteenth and the beginning of the fifteenth centuries, and the third to the fifteenth and sixteenth centuries, from which it developes into the Jacobean house. Although the castle begins to develop into the Baronial Hall in the fourteenth century, nevertheless a large number of fortified castles were built at this time (the Edwardian period) in Wales and the border counties.

Haddon Hall is an excellent example of the second and third types growing from the first, as there can be little doubt that at one time a feudal castle once stood here, although no trace of it can now be found.

Before starting our examination of the building, however, let us consider for a moment the chief features of these old houses, glancing first at the Feudal Castle and then at its successors.

## THE CASTLE.

The dwellings of the nobles in the period succeeding the Norman Conquest were entirely of a military character. The style of building adopted is familiar to most of us as

the "Norman Keep." This consisted of a plain square tower built in stone, with walls of enormous thickness, and protected by moats and earthworks. It generally consisted of three storeys, the basement being vaulted, and the entrance being on the first floor, where the Great Hall was situated. This was the common room, where all the inhabitants of the Castle took their meals, and where they all slept, with the exception of the lord and his family, who occupied the second floor. The top was crowned with battlements, where men at arms kept guard, and from where, in times of war, the active defence was carried on. The moats and earthworks enclosed courtyards.

The first development from this simple arrangement took place in the THIRTEENTH CENTURY, when it was found that with the improved methods of warfare the outer walls round the courtyards must be strengthened. The Keep, formerly the sole means of defence, is now in its turn defended by a strong surrounding wall. This surrounding wall is again fortified at intervals by projecting towers each in itself a separate and independent fort, which protected the intervening straight wall, or "curtain," between the towers. The term "Castle" is now applied to the whole structure, of which the Keep is but the residence of the lord, and the last stronghold in times of warfare. The surrounding wall usually enclosed a much larger space than did the old moat. The bastion-towers were probably occupied in times of peace by the officers and warders of the Castle, as the largely increased households of the nobles could no longer all be accommodated in the Keep. The lower domestics and serfs probably occupied sheds or wooden buildings of some sort, which were added against the inner side of the curtain walls.

As time advanced, however, the different additional apartments required came to be built in stone along the line of the fortification walls facing the courtyards, and thus we see the plan of the Baronial Hall of the next century developing itself.

#### DEVELOPMENT INTO THE BARONIAL HALL.

The arrangement just described existed till about the middle of the thirteenth century.

We have now a strongly fortified tower, or keep, with an outer fortified wall enclosing courtyards, where, in various temporary or permanent buildings, the retainers are housed.

The next development consists in the gathering together of these different buildings into one whole within the fortification.

**FOURTEENTH CENTURY.** Life was becoming less rude, and the lord and his family found the inner keep a gloomy place to dwell in, and themselves took up their abode in the private rooms erected against the outer walls.

The most usual position of the keep was in the centre of the "Castle," dividing the two courtyards. The private apartments of the family became generally congregated round one of the courtyards, whilst those of the officers and domestics ranged themselves round the other, and the central tower, or "keep," developed into the Great Hall, or common eating room.

The general type of a noble's dwelling, then, in the fourteenth century, is that of two courtyards, round which are grouped the various chambers and offices, and separated from one another by the Great Hall. A private chapel is usually situated not far from the Hall.

As yet, however, the life of the household was far from showing any sense of that refinement that it afterwards obtained, and the custom of taking meals in private had not come in.

In the thirteenth, and beginning of the fourteenth centuries, the middle class—which, later, owing to the increasing trade and prosperity of England, rose to importance—hardly existed. In these days carpenters, joiners, upholsterers, tailors, brewers, bakers, etc., all formed part of the baronial establishment, and their occupations were regarded as household duties. The baronial establishments assumed, therefore, enormous proportions at this time, and we find the list of apartments required a very large one.

The most prominent feature of the mediæval house at this period was the **GREAT HALL**, or Dining Hall. It was the common room for eating, and the place where the lord of the manor held his court. The custom of dining in the hall continued well into the fifteenth century.

Serfs and vassals here joined their lord for the evening meal, the lord and his family being seated on a raised dais at one end of the apartment, the retainers at tables placed in the body of the hall. The furniture was of the rudest make, the tables (except that of the lord) being often fixtures of coarse material and workmanship made by carpenters, and the seats consisted of forms and benches. The floors were paved, and covered with rushes, and a brazier, containing a log fire, stood in the middle of the hall, the smoke finding its way through a louvre in the roof. Fireplaces were introduced later. There is usually also a music gallery, with a separate entrance for the minstrels. It is often asserted that the retainers slept on the straw on the floor of the hall, but this does not appear to have been invariably the case, and it is most likely that they did so on particular occasions when the house was overcrowded. There seems to have been plenty of accommodation elsewhere, although it has to be admitted that our knowledge as to the sleeping apartments of the Middle Ages is not so great as one could wish it to be.

The other principal rooms of the mediæval house consisted of the Solar, Kitchen, Pantry, Buttery, Larder, Bakehouse, Brewhouse, Stables, etc.

The SOLAR, or lord's chamber, is generally a small room at the upper end of the Hall behind the dais. It became afterwards the private dining-room.

The KITCHEN was usually detached from the main building.

The PANTRY and BUTTERY were usually between the Kitchen and the lower end of the Hall. The Pantry was for the distribution of bread (French *Panneterie*, from *Pain*, bread), etc., and the Buttery for that of liquors. The word "buttery," it may be well to point out, has no connection with butter. It means simply "the place for bottles," and is a corruption of the older word "botellarium." Compare the French *bouteille*, a bottle. The *butler* was the officer who had charge of the bottles.

The LARDER was the place for storing the potted meat for use in the winter. The mouths of the pots were covered with lard, hence the name. Such preserved meats were extensively used in the Middle Ages.

The DOMESTIC CHAPEL was generally near the Hall, and connected with it by a short passage leading from the upper end or dais, although its position varies considerably. Sometimes it is a detached building in the centre of the principal courtyard.

The Ground Floor of the Mediæval House often consists of a series of CELLARS, or Store Rooms, very substantially built, as a protection against fire, the house proper being on the first floor.

Thus at the end of the fourteenth century we find the mediæval dwelling losing its distinct military character, and becoming more domestic. Its further development into the Elizabethan mansion requires but few changes to effect.

#### FURTHER DEVELOPMENT IN THE FIFTEENTH CENTURY.

In the FIFTEENTH CENTURY a marked change came over the national life. England, by means of her increasing trade, was enriched with products and luxuries from abroad before unknown, and contact with the peoples of the Continent brought a refinement of manners into this country. This increase of luxury and comfort began to make itself felt among all classes of society. The trading and middle class began to assume power and importance, and soon it resulted that the aspect of the mediæval house changed in consequence. Duties formerly performed by domestics were now done by traders, and as a natural result the number of domestics and retainers of the baronial households was largely decreased.

The custom of dining in the Hall began to be relinquished in the fifteenth century, and meals were served in the private apartments or in a separate Dining Room, although the latter is not common until the next century.

The house began to lose its military character, which became more and more subordinate to the civil.

The introduction of gunpowder into warfare had rendered the old mode of fortification in a large degree useless. Gatehouses, walls, battlements, and towers became to be regarded more as ornaments.

In the border counties and on the sea-coast the military character was, however, longer retained.

The aspect of the house of the fifteenth century did not differ very greatly from that of the fourteenth, except that the importance of some apartments diminishes while that of others increases, or they develop into new forms. The Hall continued to occupy the centre of the house, although it ceased to hold its former importance, as the custom of dining in the Hall was relinquished. The DINING ROOM as a separate apartment came into being at this period. It was generally at the upper end of the Great Hall, behind the dais, where in earlier times the lord's chamber had been. The Drawing Room was sometimes built over the Dining Room, but as a rule was not common until the next century.

Owing to the large number of new apartments required the Hall sometimes entirely disappears in the smaller houses, being converted into two or more rooms.

The arrangement of the various offices and the position of the Kitchen remained much the same as in the previous century.

The smaller apartments became more numerous, but the precise use of all these rooms will perhaps never be known, for it has to be confessed, even by those who have studied the subject most thoroughly, that a great deal of obscurity still exists concerning the life of those times.

The fifteenth century, then, saw the rise of the Dining and Drawing Rooms, the gradual decrease of importance of the Great Hall, a great increase in the number of the smaller apartments, and in every way a greater refinement in living and increase of luxury.

GLASS was now used in the windows, where before they had been protected by lattice-work or wooden shutters. The glass windows were movable, and could be taken out and laid away when the family were not at home. "It was generally so contrived," says Parker, "that all the casements might be of the same size, and might fit different windows, not only in the same house, but in different houses also, so that when a family removed from one seat to another the glass casements formed part of the movable chattels, until the reign of Henry VIII., when they were ruled by the judges to be fixtures."

## THE MANSION OF THE SIXTEENTH AND SEVENTEENTH CENTURIES.

The change from the above type to the Elizabethan Mansion of the sixteenth and seventeenth centuries was easy and natural. The whole style of life had changed from the Middle Ages, and it is surprising that the aspect of many of these old buildings has not been changed more than is often the case. But our Elizabethan forefathers, although "moderns" compared with the barons of the fourteenth century, were far from being as refined as sometimes we are apt to imagine them. At any rate some of the old mediæval spirit still remained. We must not forget that it was in the sixteenth century that Haddon Hall saw those roystering times when Sir George Vernon was "King of the Peak."

The Great Hall of the Elizabethan Mansion, while preserving the form of the Hall of the Middle Ages, had, generally speaking, nothing else in common with it. What was the precise use of the Hall in Elizabethan Mansions is not very easy to define, it being apparently more like the entrance halls of our large houses of to-day than anything else.

The LONG GALLERY is an apartment that comes into importance in this period, and is in fact peculiar to it. It corresponds to some extent with the loggia of the Italian house, being no doubt a place for promenading and conversation, and in winter for all kinds of exercises. The climate of England would not permit of a gallery open to the air as in Italy, but the long gallery is generally sunny and light, and with easy access to the garden.

Speaking of the Elizabethan style in general, the Rev. W. J. Loftie remarks: "There was found to be less draught from the windows and doors of a large chamber than from those of a small one; and so all the reception rooms and many of the others were of vast size. . . . The great defect of all was the poor bedroom accommodation. It was no unusual thing for the whole of what we should describe as private rooms to be accessible not from a passage, but simply through other

rooms, so that to reach the farthest of a suite the rest had to be traversed.\* This was in accordance with the manners of the day. There was no privacy. Everyone lived more or less in public. Men, except at court, kept their hats on. Women wore hoods and head-dresses. In bedrooms without fireplaces warmth was insured at night, no doubt, by retaining a portion of the clothes worn in the day; and it was no unusual thing for two, three, or even more persons of the same sex to occupy one bed."

The ELIZABETHAN STYLE was, however, quite distinct from the style of the Middle Ages, though growing out of it, and is only referred to here for the reason that the building of Haddon Hall was completed as we see it to-day at this period. The term "Elizabethan Architecture," though taking its name from Queen Elizabeth, must not be considered as a style confined to the reign of that sovereign, but was in use well into the Stuart period.

The buildings of this period have, therefore, little to do with our subject, as the Elizabethan influence at Haddon is less architectural than historic.

I have attempted in the above brief sketch to give some idea of the development of Domestic Architecture in England during the Middle Ages, believing that some acquaintance with the subject will render a visit to Haddon of infinitely greater interest than it appears to possess to a large number among those tourists who are daily shown over the building.

I shall now endeavour, in a simple way, to apply the foregoing remarks to Haddon Hall, treating the subject on the broadest possible lines, leaving all detail for the present on one side, and relieving my words of any historical references that are not absolutely necessary for their proper understanding.

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\* Well exemplified in the northern range of buildings at Haddon Hall.

## Haddon Hall as an Example of Mediæval Domestic Architecture.

Haddon Hall, like nearly all large buildings of the Middle Ages which have been preserved to us, was not erected all at one time. It stands to-day a glorious example of the way men built during a long period stretching over something like five centuries, the oldest part of the present building—portions of the south aisle of the Chapel—dating from the twelfth century, whilst the latest—the Long Gallery—was built about the end of the sixteenth century, and the Terrace and Gardens are still later.

In the following pages I shall follow more or less closely the conclusions arrived at by the late Mr. Henry Duesbury, who read a paper on Haddon Hall before the British Archæological Association in 1851, which was published in the *Journal* of that society for the following year. Despite the lapse of years, Mr. Duesbury still remains the best authority on the history of Haddon Hall. He made a very complete examination of the building, and it may be doubted whether any fresh light will ever be thrown on its past. The historian of Haddon has little information of a precise nature to help him in his researches until the sixteenth century. From that time onwards the way is clear, but before that time the stones have, in a very large degree, to tell their own story. Now and again there is outside evidence that helps us, but it is very scanty, and for the history of Haddon till the fifteenth century we are compelled to turn to the building itself and make our own deductions. As may be imagined there is room for much difference of opinion on many matters, and authorities differ as to the dates of various parts of the building.

The accompanying plan is based on one prepared by Mr. Duesbury, and may, I think, be taken as representing in as clear a way as it is possible the various periods at which the building was erected. It may be well to point out, however, that Parker, in his *Domestic Architecture of the Middle Ages*, gives a plan of the building differing considerably in regard to date of erection from that of Mr. Duesbury. A detailed examination of the building, however, goes to show that Mr. Duesbury is the more

trustworthy guide, and I have little doubt that the plan he prepared was the result of long study, while that of Mr. Parker appears to have been made to show in a general way the growth of a building, and as one among many illustrations in a large history of general interest.

Mr. Duesbury divided the work at Haddon Hall into five periods, which are as follows:—

FIRST PERIOD.—ABOUT 1070 TO (SAY) 1250.

The South Aisle of Chapel (the upper part of the walls rebuilt in the 13th century).

The Walls, or some of them, of the North-East Tower.  
Portions of Walls in the South Front.

SECOND PERIOD.—ABOUT 1300 TO (SAY) 1380.

The Great Hall and Offices.

The Hall Porch.

Lower West Window of Chapel.

Repairs to, and rebuilding of, portions of North-East Tower.

Some work in Upper Court under the Long Gallery.

THIRD PERIOD.—1380 TO 1470.

The Eastern Portion of the Chapel.

The rebuilding of the upper portion of the West end of the Chapel, and repairs thereto.

The Buildings on the East side of the Upper Court.

FOURTH PERIOD.—1470 TO ABOUT 1550.

Fittings and finishing of the Dining Room (external wall no doubt previously built).

The Western Range of Buildings.

The Western end of the North Range.

FIFTH PERIOD.—1550 to 1624, AND ONWARD.

The Range of Offices, North Front.

Alteration of Eastern Buildings in Upper Court.

The Long Gallery.

Gardens and Terrace.

Pulpit, Desk, and Pews in Chapel.

To this last period may be added the "Earl's Bed-chamber," with its outer and inner rooms, between the Drawing Room and the East end of the Chapel, and the stone stairs leading from these rooms to the Lower Courtyard.

With this plan before us, and bearing in our minds the above table, it is not difficult to understand the growth of Haddon in a general way, although anything like certainty about any part of the building erected prior to the sixteenth century is quite impossible. There are few records or documents of any kind to help us, and what of the history of Haddon is known to us is more that of the families residing there than of the building itself.

I shall carefully endeavour to avoid referring to the history of those families at present, my object being to deal first with the building itself as an illustration of the growth of Domestic Architecture.

The first type we considered, it will be remembered, was the CASTLE.

Of any Castle, in the proper sense of the word, there are no traces at Haddon to-day. But there can be little doubt that a Castle did exist here in early days. Whether, as Mr. Duesbury suggests, there was any building here before Norman times will, I suppose, never be known. Nor does it matter. The fact of the Romans being settled in Bakewell, and the excellent natural position of the site of Haddon, lend some plausibility to the suggestion.

After the Norman Conquest Haddon, together with vast possessions in different parts of the country, was given by the Conqueror to his natural son, William Peverel (Peverel of the Peak). "No doubt," says Mr. Duesbury, "the first thing Peverel of the Peak would do would be to build himself a tower of strength, or Castle, if he did not find one already built, the keep of which was probably on the site of the present north-east tower, and I am inclined to think some portions of the old walls still remain."

On this plan I have not shown any of the walls of the north-east tower as belonging to this period, because,

although Mr. Duesbury is, I think, most probably right in his conjecture, the whole of the present tower must have been rebuilt at a later date, though perhaps the lower walls of an older erection are incorporated with it.

But there is undoubtedly Norman work in the south aisle of the chapel, though of what date we cannot of course tell. It is rather difficult to explain why the chapel should be situated at such a distance from the castle keep, supposing the latter to have been where Mr. Duesbury suggests. But the chapel at Haddon seems to have been always more than simply a private chapel. It was, in fact, for a long period the parish church of the extra parochial district of Nether Haddon. This may account for its somewhat isolated position at this time. It may even be doubted whether from the earliest times it was within the line of the Castle at all, but the wall to the east of the chancel which exists to-day under the range of buildings called the Earl's Bedchamber (and which is shown black on the plan) is undoubtedly of ancient date, but most likely of the twelfth century. This wall has corbels projecting on both sides, which show it to have been an isolated wall or curtain. The first help we receive from any outside source concerning the building in those early times is from a document granted by John, Earl of Mortaign (afterwards King John), acting as regent for Richard I., empowering Sir Richard Vernon (then lord of Haddon) to enclose his house and premises with a wall twelve feet high, but *without kernel*. This was towards the close of the twelfth century, probably about 1193. The word "kernel," or "crenelle," according to Parker, "appears sometimes to signify a battlement, but it usually means the embrasures of a battlement, or loopholes or other openings in the walls of a fortress through which arrows and other missiles might be discharged against assailants." When a building was thus provided it was said to be "crenellated." It was necessary, however, to have a licence from the Crown to do this. Now, Haddon never had a licence to crenellate, and the fact that this wall had to be built "without kernel" shows that it was for protection only. Mr. Duesbury thinks that the existing wall east of the chapel is part of this wall. If that is so, it could not have been built till after

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about 1193, but Mr. Duesbury suggests that a wall existed originally round a space equal to the present area covered by the whole building, and that this grant referred more particularly to the raising of the wall.

On the whole I think we may safely surmise that during the twelfth century a castle of some importance stood on this site, with the keep probably where the present north-east tower stands, and a surrounding wall following much the line of the present building.

Although I have called this early building a Castle, it seems improbable that it was ever really a castle in the sense in which I have previously used that word. We may judge that the place was of importance from its having a chapel connected with it, but it appears to have partaken more of the character of a manor-house than anything else, and very likely was not much used by the families which then owned it, whose principal residences were elsewhere. "I imagine," says Mr. Duesbury, "its unfitness to be used for the purposes of war is the chief cause of its never being attacked. It escaped attack because it could not be used for the purpose of aggression, because it was, comparatively speaking, harmless."

Of this twelfth century building, whatever it may have been, practically no traces remain. At first sight this may appear strange, though when we come to consider the peculiarly confined position of the site, and the (presumably) large space already enclosed, it seems only natural that the old building should have disappeared in order to give place to later work, as the life and requirements of the times altered.

Of Haddon in the thirteenth century very little is known, and it is not till the days of Sir Richard Vernon, who died in 1376, that we begin to touch solid ground. Probably the twelfth century building with its surrounding wall twelve feet high existed through this period. But with the fourteenth century a period of great building activity set in at Haddon. From the time of Sir Richard onwards the Vernons seem to have lived a good deal at Haddon, and later on they appear to have made it their only residence. The household would be no

doubt largely increased, and the life generally would be such as has been indicated above as characteristic of the fourteenth century. The Great Hall was built at this time, probably sometime during the reign of Edward II. (1307-1327), and most likely the range of offices adjoining it on the north side. I think it is likely, too, that a Kitchen would be built at the same time, and that it would be situated where the present Kitchen now is. It would, however, be a lofty apartment with louvres in the roof, and would certainly have no other apartment over it, as the Kitchen has at present.

The Great Hall at this time would present a very different aspect from what it does to-day. There would be no fireplace, and no entrance porch, and in all probability no minstrels' gallery. The porch, assuming the coats of arms over the archway to have been carved at the time of its erection, must have been built somewhere about the year 1370, or about half-a-century later than the Hall itself. The fireplace, which at a glance can be seen to be a later addition, would probably be also added at this time. The North-East Tower, too, was probably largely rebuilt at this period, and the alterations to the Norman work in the Chapel would be in progress at the same time as the Hall.

Something seems to have been built or remodelled at Haddon almost continuously from this time down to the days of Sir George Vernon (1517-1567). But it seems unnecessary here for me to follow one by one the changes that took place. A glance at the plan and some acquaintance with the course and current of life in the Middle Ages, such as I have endeavoured to put before the reader, will be sufficient to make him understand the manner in which Haddon Hall assumed the aspect it bears to-day. The successive stages can all be followed out. The all-importance of the Hall in the fourteenth century; the addition of the Dining and Drawing Rooms in the succeeding building period, when the lord begins to take his meals away from his dependents; the growing necessity for private chambers of all kinds; culminating in the refinement and luxury of the sixteenth century when the magnificent Long Gallery is completed. When the visitor realises all this he will, I am sure, take a fresh

interest in the old bulding, even though it be already familiar to him.

Supplementing and completing this slight description of the growth of Mediæval Domestic Architecture at Haddon Hall, the few remarks which follow regarding the characteristic features to be noticed in the principal rooms generally shown to the visitor will be found of use.

### Through Haddon Hall with the Guide.

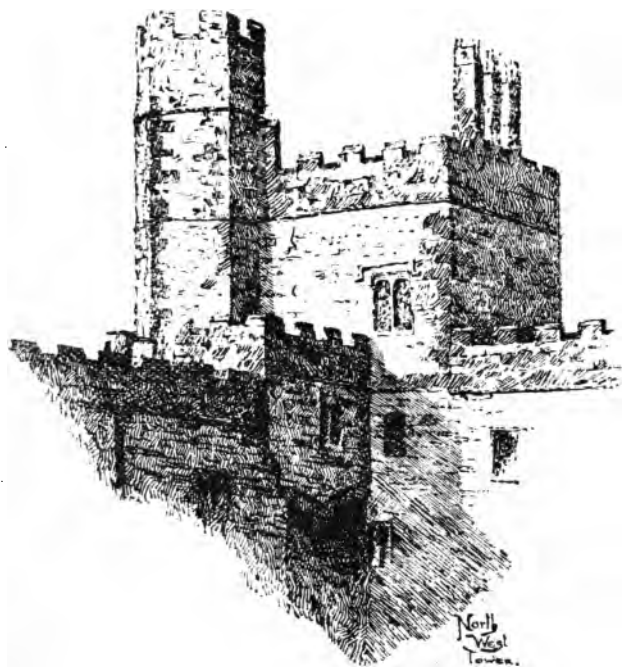
The visitor enters Haddon at the north-western entrance, and is shown over the building by one of the cicerones kept at the Hall for this purpose. In the summer months there are usually enough people visiting the place to make up a party at almost any time of the day, and it is in this way that we are usually conducted over the building.

Although there may be some visitors who would rather examine the building in a rather more leisurely fashion than is allowed them by following a party, and to whom the information of the cicerone may not appear sufficiently exhaustive, this system is, on the whole, very satisfactory, for the sightseer is the person first to be considered.

The visitor is shown all the principal rooms of the house in something like the following order:—Lower Courtyard, "Chaplain's Room," Chapel, Kitchen and offices, Great Hall, Dining Room, Drawing Room, Earl's Bed-chamber and adjoining apartments, Long Gallery, State Bedroom. From the last-named room the way leads through what is known as the Archers' Room to the stairs by which the Eagle (north-east) Tower may be ascended. Returning to the State Bedroom the visitor leaves the Hall by the Ante-Room through "Dorothy Vernon's Door." He is then free to roam about the gardens as he wills.

I have no intention here of describing at any length the various points of interest to be observed in these rooms. Mr. Cokayne has so admirably done this before me, that I can only recommend his little book to all visitors to Haddon. But I would very briefly endeavour to indicate those special features in each apartment which in any lengthily detailed description are sometimes apt to be overlooked by the reader, but which are necessary to the proper understanding of the architectural development of the building.

Approaching the Hall from Bakewell we pass on our left, just before we turn off the highroad, a square stone



North  
West  
Tower.

Haddon Hall.

No.

building standing solitary in the meadows. This is the old DOVECOTE connected with Haddon Hall.

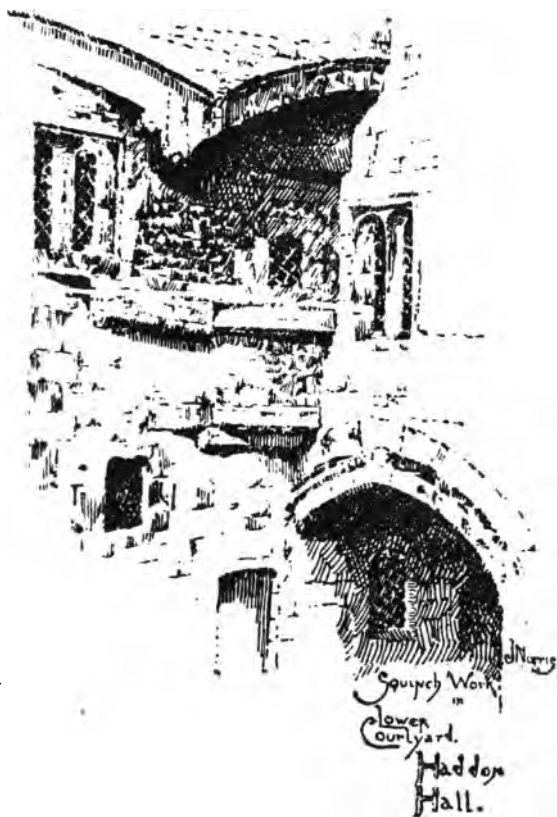
Crossing the three-arched bridge which spans the river Wye we find ourselves at the foot of the limestone rock on which the mansion is built. Before us is a range of buildings, consisting of the Custodian's Cottage and the ancient Stables belonging to the house, the strong masonry and sturdy buttresses of which are to be remarked.

Notice the clipped yew trees in the garden of the custodian's cottage representing the Boar's Head and the Peacock, the crests of the Vernon and Manners families. The peacock, however, does not correctly represent the crest of the Manners, their crest being a peacock in pride, or with outspread tail. The yew-clipped peacock appears to be in some uncertainty as to what he should do with his tail.

The ENTRANCE FRONT was probably reconstructed as we now see it about the beginning of the sixteenth century (say 1515). For so late a date the extreme purity of the Gothic style is remarkable.

LOWER COURTYARD. The Lower Courtyard is paved with stone, and follows nearly the natural slope of the ground. Of the buildings surrounding it the oldest part is the Great Hall, to our left on entering (14th century). The buildings on the right hand side are more than a century later, and those facing us, to the *left* of the stone stairs, later still (16th century). Notice to the right, directly on entering, the remarkable corbelling and squinch work in the angle over the inner archway. Much ingenuity of construction is here displayed. The space demanded by the main entrance, as well as by two internal spiral stone staircases which gives access to the north-west Tower, rendered the wall at this point somewhat weak, and to bind it securely to the Tower this peculiar squinch work was necessary.

The beautiful Bell Turret of the Chapel is supposed to have been built about 1455. The raised W on it is probably the initial of Sir William Vernon (died 1467). Notice the excellent design of the heads and ears of the rain water pipes around the Courtyard. They bear the Vernon and Manners crests, and were probably put up by Sir John Manners (1567-1611).



There are also some grotesque gargoyles worthy of notice.

**THE CHAPLAIN'S ROOM.** The chief point to be remembered in connection with this room is that it was not the Chaplain's Room at all. It was probably a waiting room. The real Chaplain's Room was immediately over it on the first floor. It is now divided into two apartments.

**THE CHAPEL.** The Chapel consists of a nave with north and south aisles, and a chancel. Generally speaking we may say that the nave and aisles belong to the twelfth century—the oldest part of the building—and the chancel to the fifteenth century: a contrast in style between the late Norman and early Perpendicular.

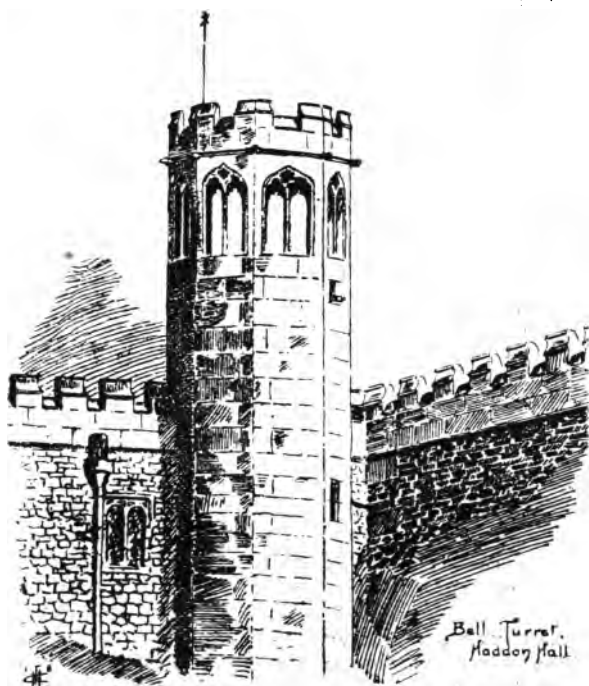
A great deal of alteration was, however, effected in the nave and aisles during the intervening period, the only really Norman features now remaining being the circular pillar in the south aisle, and the font.

The Norman font shows that in those early days the Chapel must have been used as a parish church—the right of baptism never being granted to a mere private household chapel.

Notice the extreme length of the chancel in proportion to the rest of the Chapel. It takes up more than half the whole length. (Total length of the Chapel 49 feet, chancel 28 feet.) This was perhaps on account of the chancel being intended as the family chapel: the nave and aisles were for the retainers and parishioners. At any rate, we see that it was so used in the seventeenth century.

The north aisle was probably much wider at the time of its erection than it is to-day; but would no doubt assume its present aspect after the reconstruction of the Vestibule and the building of the Bell Turret about 1455. The Turret is gained from a doorway to the left of the entrance, behind the pulpit.

With the exception of the massive benches in the south aisle, all the woodwork in the Chapel, namely the high balustraded family pews in the chancel, the communion rail, pulpit, desk, etc., which now adds so much to its otherwise cheerless aspect, dates from the first half of the seventeenth century. It is therefore comparatively modern. The Gothic rood-loft has entirely disappeared, and what the appearance of the Chapel was like in the



Bell Turret,  
Haddon Hall

Middle Ages we can only conjecture. The woodwork itself appears to have been profusely gilded at the time of its erection, so that the visitor must not imagine that the lords of Haddon worshipped in any such cheerless sanctuary as the Chapel is to-day.

The KITCHEN. It is most probable that the Kitchen as originally built was much loftier than we see it now. It was no uncommon thing in Elizabethan work when more apartments were wanted to introduce an upper chamber over such rooms whose height would allow of it. Thus we often find in old houses that bedrooms now occupy the space formerly the roof of the Great Hall. Parker says that at Haddon an upper room has been introduced in Elizabethan work over the Kitchen, but there can be no certainty whether this is so or not.

The GREAT HALL. The Great Hall retains much of the general appearance it would wear in the times when it was used as the common eating room. There is the raised dais, the screen, and the minstrels' gallery. The fire would be originally in a brazier in the centre of the floor, the smoke rising and finding its way out through a hole in the roof. The fireplace is an addition of later date. The present roof is quite modern, as is the hideous window in the gable over the dais.

The music gallery is over the passage behind the screen, and is approached from the minstrels' room, which is over the porch. At a later time another gallery has been added along the side of the Hall, but this is not part of the original music gallery, and was introduced to form a short connecting way between the Drawing Room and the northern suite of apartments.

It is from the Great Hall that we can perhaps get our best understanding of mediæval domestic architecture at Haddon; for it supplies us in a remarkable manner with most of the general characteristics that have been already pointed out. Notice the positions of the Pantries and Buttery which are between the Kitchen and the lower end of the Hall. This was nearly always the position of these apartments in mediæval houses. "At the lower end of the hall behind the screen there were usually three doorways," says Parker, "one to the pantry, one to the buttery, and the central one to a passage between these two apartments leading to the kitchen." This is the exact position



Staircase  
from  
Great Hall  
Haddon Hall

at Haddon, but there is in addition a fourth door which opens on to a staircase leading to the northern apartments. In the first door the buttery hatch can still be seen. The space behind the screen was the servants' part of the Hall, where a great deal of work had to be carried on. Near the end of the passage leading to the Kitchen is a wooden gate, the top of which forms a broad shelf. "To this point only," says Mr. Jewitt, "were the servants permitted to come, but were forbidden access to the kitchen itself. The dishes were placed on the door-shelf by the cooks on the one side, and removed by the servitors on the other, and by them carried up the passage into the banqueting-hall."

The DINING HALL as we see it to-day is of much later date than the Hall. We are apparently transported at a step from the rough mediæval days when the custom of dining in the Hall was still the fashion to the more refined days of King Henry VIII. In reality the difference in date is not so great. There is much of the present work in the Great Hall belonging to the fifteenth century, and it is probable that the walls of the present Dining Room are of that period, there being little doubt that an apartment of some description (probably the Solar, or Lord's Chamber) existed here from a much earlier time than the beginning of the sixteenth century. The room, however, may be considered as a good example of the domestic work of the time of Henry VIII. It is wainscotted throughout in oak, richly carved, with shields of arms and other ornaments. The ceiling was formerly coloured. Mr. Cokayne gives a very full description of the decorations of this room.

The DRAWING ROOM is immediately over the Dining Room, but it is larger than the latter apartment by the width of the passage from the Great Hall to the garden. The room is hung with tapestry, which conceals the doors. Notice the iron hooks for holding back the tapestry. The panelling to the oriel window was formerly painted in green and gold. The view from this oriel window over the gardens and the valley of the Wye is inexpressibly lovely. The Drawing Room and Dining Room are two of the most admired apartments of the house. The placing of the windows in both is very happy.

Structurally the Drawing Room belongs to the third

period of building, but the room as we see it to-day is an apartment of the Tudor period.

**EARL'S BEDCHAMBER, ETC.** Beyond the Drawing Room, and entering from it, is a suite of rooms erected at a later date. These are three in number, the central and largest being known as the Earl's Bedchamber. Before this, and entering immediately from the Drawing Room, is a large ante-room, and beyond it is the Page's Room, from which an outside door communicates by means of a flight of stone steps with the Lower Courtyard.

These rooms are hung with tapestry, and belong to the last building period at Haddon. The name "Earl's Bedchamber" is given to them as they were used by the Earls of Rutland when visiting Haddon. (The Earldom of Rutland came to the Haddon Manners in 1641.) The lack of privacy in the sleeping accommodation, even at this late period, is here apparent. The two outer apartments (ante-room and Page's Room) are sometimes known as the Earl's Dressing Room and Lady's Dressing Room respectively, and the external stone stairs, besides affording a private entrance to these rooms, have been regarded as a means of easy access to the Chapel.

**LONG GALLERY.** Of the Long Gallery, or Ball Room, little need be said. It is the best-known apartment of Haddon Hall. It is entirely Elizabethan, both in date and in character. It is 110 feet long, and 18 feet wide. The date at which the Long Gallery was built cannot be precisely determined. It was probably begun by Sir George Vernon, who died in 1567, but how far advanced the works were at that date it is impossible to say. Most likely they were only just begun, for the room was finished by Sir George's successor, John Manners, the husband of Dorothy Vernon. It is here that the Manners coat of arms and crest first appear. The ceiling, now whitewashed, was originally painted and gilded in a very rich manner. The wainscoting is entirely different in character from that of the other rooms previously noticed, the details showing that the influence of the Renaissance is beginning to be felt. The whole surface of the panelling has been at some period washed over with a light distemper coat of paint. We may safely judge that the Long Gallery as we see it now was finished about the end of the sixteenth century.

The STATE BEDROOM, which is approached from the Long Gallery through an ante-room, belongs to that Eastern Range of buildings which were erected in the fifteenth century, and is thus older than the Long Gallery. The precise use of this Eastern Range of buildings is not known, and the actual development of the plan in this part of the building does not seem to have been that originally intended. The bay window in the Bedroom is a later addition in Elizabethan times. The floor is of concrete, although there is another apartment underneath. The Bedroom and ante-room were probably originally one room, the division being only in the nature of a partition. Notice the plaster bas-relief over the chimneypiece representing Orpheus taming the beasts. The decoration of this room may be said to be of the same period as that of the Long Gallery, carried out, no doubt, by Sir John Manners. The BED, which is large and handsome, used to be at Belvoir, where the last person to occupy it was the Prince Regent (afterwards George IV.). There is no record of Queen Elizabeth having slept in this bed, although, for some reason quite unknown to me, the handsome mirror that the room contains bears her name.

From the State Bedroom the visitor passes a small tapestry-hung apartment called the Ancient State Bedroom, and through what is known as the Archers' Room, to the spiral stone staircase which leads to the summit of the North-east (Peveler, or Eagle) Tower. This portion of the building is very old, and the visitor will do well to peep into some of the many rooms opening from this staircase on his way either up or down. There is nothing very remarkable about them, but they offer a great contrast to the comparative elegance which has just been left behind, and illustrate well the rude manner of building of the thirteenth century. Rude workmanship, small windows, low ceilings, and strength generally, are their salient characteristics.

## The Gardens.

The Gardens at Haddon are worthy of more attention than is usually bestowed upon them by the visitor. They are probably the work of Sir John Manners, and are a most happy example of a style of gardening which is now being again revived, but which has its detractors as well as its admirers. But even those who declaim loudest against the Formal Garden can surely find little to find fault with at Haddon. Granted that the formal garden may sometimes degenerate into artificiality and grotesqueness, it needs only a glance at the gardens at Haddon to show that these objections need not exist. At its best formal gardening means but this, that the garden has been laid out with due regard to its relations to the house, and as an integral part of a whole design of which the house and itself are but parts. It therefore follows that the style of the house must necessarily influence the design of the garden. There must be complete harmony of line and an effect produced that should make us feel that the house and garden are but complements of each other. The architect and the garden designer, if not the same person, should work hand-in-hand, and not, as in the case of "landscape" gardening, entirely separately, and without the slightest knowledge of, or interest in, each other's work.

At Haddon the natural irregularities of the ground have materially affected the design of the gardens, and indicated in a large measure the lines to be adopted. These irregularities, instead of presenting any great difficulties, have been made use of in a most happy fashion, by forming the gardens in a succession of terraces down the side of the hill. "I cannot refrain from noticing," says Mr. Duesbury, "the extreme artistic skill with which the irregularities of the ground are made use of, and the gardens are laid out. They consist of bold lines and terraces, which harmonize with, carry out, and add dignity to, the lines of the building."

From the accompanying plan it will be seen that on the hillside, falling from east to west, the gardens are laid out at four different levels. There is first what is known as DOROTHY VERNON'S WALK, OR THE ROOKERY (little seen

by visitors), a broad pathway, or avenue, between lofty lime and sycamore trees. Below this is the WINTER GARDEN, in which the visitor finds himself on leaving the building by "Dorothy Vernon's Door." The Winter Garden is divided into three parterres, and is planted with yew trees. Whether these trees were always in the state of nature in which we see them to-day is doubtful. It has been suggested that the canons of the formal gardener's craft would demand that these trees should be clipped. However this may be, nothing could be finer than the effect produced by the trees as they now stand, with the massive background produced by the limes and sycamores of Dorothy Vernon's Walk. Some of these old yew trees seem to be hardly so firmly rooted in the soil as to ensure them the span of life that they might otherwise attain, and I have more than once thought that a few props judiciously placed might prevent a disaster that all lovers of Haddon would deplore. The Winter Garden is separated from the Upper Garden by the well-known TERRACE wall. The Terrace is one of the glories of Haddon. It runs at right-angles to the house, a situation for which the irregularities of the site are responsible. It is in the details of the Terrace Balustrade and of Dorothy Vernon's steps that we find the only evidence of Renaissance feeling in the exterior architecture of Haddon.

Below the Winter Garden is what is known as the UPPER GARDEN. This is the pleasure garden proper for the house. On one side it is enclosed by the fine front of the Long Gallery, on another by the Terrace wall, while its other two sides are built up from the hillside by sturdily-buttressed walls. It is about 120 feet square, and consists of two well-kept lawns surrounded with broad gravel walks. The difference in level between the Upper and the Winter Garden is only about ten feet. From the Upper Garden "a gravelled path leads by the side of the building to the wall of the Chapel," from where by a long flight of nearly seventy steps on the left it descends to the old footbridge over the river. It is by this path that the visitor leaves the grounds, turning at the top of the steps, to the right, round the back of the Chapel, and so along the western side of the building to the front entrance. On looking over the wall on leaving the Upper Garden, the LOWER GARDEN will be seen below. It is one of the oldest parts



of Haddon. It is roughly terraced down the hillside towards the river from north to south, and is approached at different levels from the steps leading to the footbridge. It is in a very wild state at present, having apparently little attention paid to it.

The old Kitchen Gardens were below this again by the side of the river, which here bends round the rock on which Haddon Hall is built.\*

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\* Mr. Reginald Blomfield, in "The Formal Garden" writes thus of Haddon: "At the top is a raised walk 70 paces long by 15 wide, planted with a double row of lime trees. About 10 feet below this is a yew-tree terrace, divided into three plots, about 15 yards square, surrounded by stone curbs, with yew trees in each angle. These were once clipped, but are now grown into great trees overshadowing the entire terrace. A flight of twenty-six steps led from this terrace to a lower garden, about 40 yards square, divided into two grassplots. A walk from this garden skirted round two sides of a second garden laid out in three levels, and reached the postern door in the outer garden wall by seventy-one steps laid out in seven entire flights." Of the balustrade of the terrace Mr. Blomfield writes: "The terrace at Haddon has six small stone arches to each bay. The height is 3 feet; width from centre to centre of piers 11 feet 6 inches; the steps measure 12 inches by 5."

### Apartments not generally shown to Visitors.

The visitor is not shown all over the buildings at Haddon, but all that is best worth seeing, and everything of general interest is shown him. The various basement rooms are of little interest to the general visitor, being bare and empty. According to Mr. Jewitt, the room under the State Bedroom was at one time used as a gymnasium; the cellar under the central portion of the Long Gallery was the armoury; the cellars between this and the Dining Room seem to have been used as washing cellars. The walls here are of immense thickness, the splays to the windows being nearly nine feet. In the long narrow cellars under the Earl's Bedroom the old curtain wall of the ancient building can still be seen.

The range of buildings along the west side of the Lower Courtyard contain apartments thus described by Mr. Jewitt: "On the ground floor, next to the so-called Chaplain's Room, were two waiting rooms; then the steward's room, next to the Chapel entrance; over this entrance the steward's bedroom, approached by a spiral staircase near the belfry tower. . . . Then on the first floor are a bedroom, the "barmaster's room"; the real chaplain's room; the evidence room; and another bedroom."

The rooms contained in the NORTHERN RANGE of buildings are more interesting. Over the entrance gateway are two handsome wainscotted rooms, one over the other, while on the storey above is a room which is supposed to have been a place of confinement. The rooms in the north range of buildings between the Entrance Tower and the Eagle Tower are very labyrinthine in character, being a seeming mass of apartments and passages opening one out of another. They are approached by two principal staircases. One is that leading from behind the screen at the end of the Great Hall. Another entrance to these apartments is from the Lower Courtyard by the door immediately on one's left when facing the porch of the Great Hall. From the lower rooms a staircase leads up to what are known as Roger Manners' Room and Lady Cranbourne's Chamber. This staircase

deserves notice. It is somewhat curiously contrived, and its details are very good. Many of these rooms contain very beautiful tapestry, others are wainscotted, but the majority are bare. "Dorothy Vernon's Room" is specially interesting. It is a most delightful old room with quaint window seats, fine old grate, and charming recessed oriel. The rooms are, however, mostly very dark and damp.

There is a little open area in this part of the building, formed, it is said, by alteration to the structure. Across this area a short wooden gallery runs, connecting one room with another. This little gallery, with its oak balustrade, forms one of the quaintest and most picturesque "bits" of Haddon Hall.

The northern range of apartments can also be approached from the North-east (Eagle) Tower, and from the Drawing Room by means of the gallery along the side of the Great Hall. It would be almost impossible to conduct parties of tourists through these apartments, even were they considered to be of sufficient interest, and a hasty visit could only result in confusion of mind.



Open Gallery  
Deane's Apartments  
Haddon Hall.

### Some General Characteristics of the Building.

Under this heading I wish to point to some features in the buildings at Haddon which have little or no connection with any particular period of its history, but which have exercised a powerful influence in producing that effective picturesqueness with which even the least impressionable visitor cannot fail to be impressed.

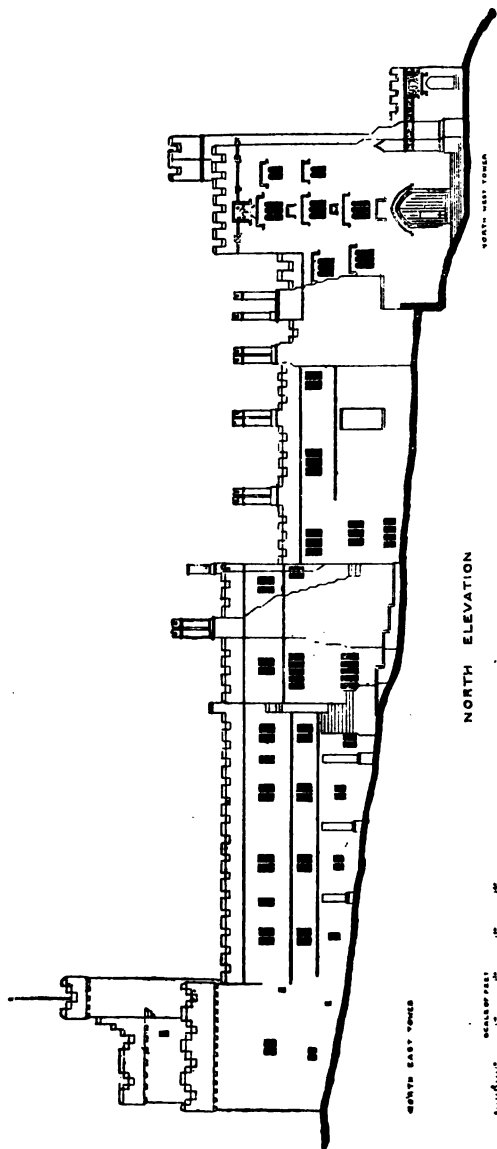
**THE SITE.** The house stands on a limestone rock, which forms a natural platform on the hillside as it rises from the level meadows which stretch along the valley of the Wye from Bakewell to Rowsley. The "natural platform" is, however, far from being level, the ground upon which the house is built following pretty nearly the slope of the hill, so that it has been said that the house does not stand upon, but steps down, the hillside. This fall in the ground produces a bewildering difference of floor levels, making an intelligible plan of the building somewhat difficult of production. But it is to this same cause that we must look for much of that picturesqueness that has been remarked on above.

It will be seen from the accompanying sketch of the north front that the slope of the ground is so considerable that a horizontal line drawn from the ground under the archway of the upper entrance under the North-east (Eagle) Tower, would pass at a considerable height over the archway of the lower entrance under the North-west Tower. There is, in fact, a difference of about 30 feet between the levels of the ground at these two points.

The position and irregularity of the site have been in many ways an important factor in making Haddon Hall one of the most interesting and best-known mansions in the country. The gardens, as we have seen, owe much of their beauty to the artistic skill with which the irregularities of the ground have been made use of.

**NATIVE WORKMANSHIP.** "Within, as without, it was native work; the stony soil gave the walls, the local mine the lead roofing, and the broad planks of the floors had needed the destruction of many of its stately trees. Native as was the material, so even more was the workmanship; work lacking the town-made finish, but having

# Haddon Hall Derbyshire



the character and honesty of nature's craftsmanship. The outdoor life of the country, the very roughness of the setting, had found an echo in the fabric of the Hall."\*

It is this natural spontaneity, always a characteristic of the use of local materials by local workmen, that makes us feel the truth and honest simplicity of the building, even in those parts erected as late as the seventeenth century, a time when these qualities were generally giving way to the exigencies of "design."

The walls are largely constructed with the small irregular pieces of limestone quarried from the site in forming the foundations, terraces, and gardens, and have gained in this way, in the course of time, a beauty that must have been quite unpremeditated.

**GOthic CHARACTER OF THE BUILDING.** Although erected at so many different periods, Haddon Hall preserves a remarkable unity of character in its various parts. This is the more noticeable in the later work, which preserves an unusual purity of Gothic forms. The façade of the north-west entrance tower, for instance, illustrates this in a remarkable degree. It is apparently Gothic of the fifteenth century, though, if the coats of arms we see there were carved at the time of its erection, it could not have been built much before the end of the reign of Henry VIII.

The Elizabethan work, too, is more Gothic in character than was usual at this period. The well-known south front facing the lawn has very little of what is generally known as Elizabethan character about it. It is apparently one with the rest of the mansion. The mouldings retain their Gothic forms, battlements still crown the walls, and it is not until we come to the Terrace and Gardens that we find the Italian type in any way asserting itself.

We may consider that we owe this unity of character very largely to local workmanship. We can imagine several generations of builders and craftsmen, perhaps belonging to the same families, following one another in the work at Haddon, and getting so accustomed to Gothic

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\* "An Old House." A paper read before the Birmingham Architectural Association, January 24, 1896, by Mr. Arthur T. Bolton.

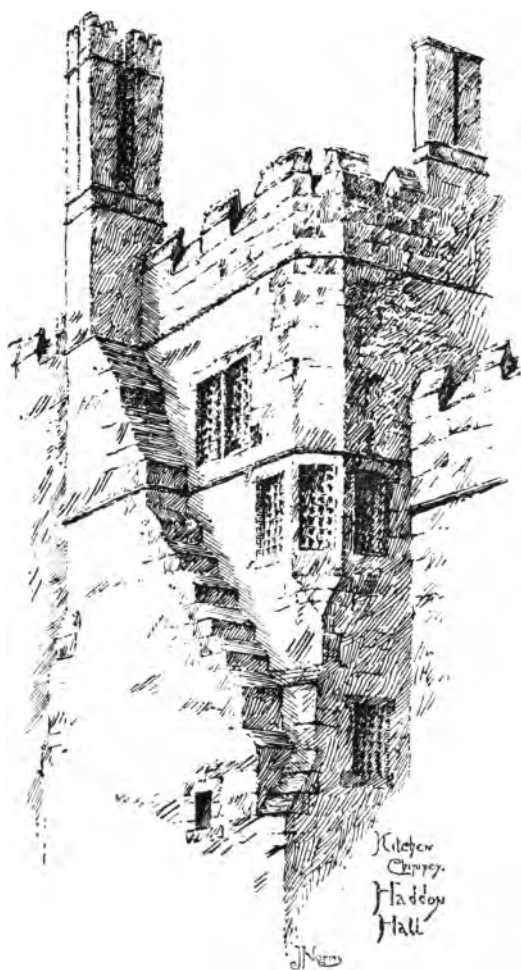
treatment and forms of mouldings as to continue unconsciously to build in that style, having little or no knowledge of the outside world.

From a glance at the plan it will be seen that, roughly speaking, the buildings at Haddon form a parallelogram, divided into two courts by the Great Hall and its offices. The space covered by the building is about 250 feet in length by 150 feet in width. The disposition of the various parts will be, perhaps, best understood in a view from the summit of the North-east (Eagle) Tower. The visitor should on no account miss making this ascent, for the bird's-eye view of the Hall, to say nothing of the splendid natural panorama of the surrounding country which is obtained from this point, well repays any slight inconvenience that may have been occasioned in climbing the well-worn stone steps. With the plan of the building to guide one, the whole history of the growth of Haddon Hall from the feudal castle to the Tudor mansion can be seen at a glance. Various characteristics will be noted. The almost universal use of low-pitched lead-covered roofs, behind high battlemented parapets, will be observed. The effect of the gable roof of the Great Hall, breaking what might otherwise be an unpleasant monotony, is very happy, and the irregular angle of the chapel helps also very largely to that picturesqueness of effect which has been so often noticed as the chief characteristic of Haddon Hall. The chimneys, from this point a not unimportant element in the picture, are generally square stone shafts crowned by miniature battlements, having an unmistakable fifteenth century appearance, but here and there will be noted one or two of a different type, and quite Elizabethan in character.

There are many ways on to "the leads" at Haddon, but to the summit of the Eagle Tower alone is the visitor permitted to ascend.

It may be here remarked that the present high road between Bakewell and Rowsley is quite modern. The main entrance to Haddon Hall in the olden time was from an old road on the hillside under the archway of the Eagle Tower, into the upper courtyard. "It was the only entrance by which horsemen or carriages could enter the Hall," says Mr. Jewitt, but it is doubtful whether at any time in the olden days "carriages" would be likely to

come to the Hall at all. The gateway at which visitors now enter was used by pedestrians only, or if horsemen did approach the Hall in that direction, which was unlikely owing to the almost impassable condition of the roadway, they had to leave their horses at the gate.



Kitchen  
Chimney.  
Haddon  
Hall

### Woodwork at Haddon Hall.

The change that came over the spirit of the life at Haddon Hall about the time when the last of the Vernons was giving way to the first of the Manners, can be nowhere better seen than in the interior woodwork of the building. Of course this woodwork is of various dates, but we may allow it, for our present purpose, to fall into two periods, which may be conveniently termed the Vernon and Manners periods. On Sir John Manners assuming control of the work at Haddon the new spirit of the Renaissance makes itself felt for the first time, manifesting itself especially in the details of the interior joiner's work. Although a great deal of the woodwork we now see dates only from the time of Sir George Vernon, it belongs in reality to the earlier rather than the later period, as its characteristics are essentially Gothic.

Generally speaking, the woodwork as we see it to-day must be considered as of quite other date from the rooms in which it is found. Of real mediæval woodwork little is left, the screen of the Great Hall being the only noticeable example. At the ends of the two family pews in the Chapel will be found two carved panels of a Gothic character which were formerly part of the old rood loft. But the greater part of the woodwork throughout the house is either early or late sixteenth century work, or belongs to the seventeenth century.

The doors and wainscoting to all the rooms generally visited, with the exception of the Long Gallery and State Apartments, belong to the first, or Vernon period. To the later, or Manners period belongs the woodwork of the Chapel, Long Gallery, and most of the northern apartments.

The low balustraded door on the stone stairs leading from the Great Hall was most likely placed there by Sir John Manners, the more finished workmanship and pleasing details of the balusters placing it in the second period. This door, or rather gate, served as a line of demarcation between the more private parts of the house and the Hall, which, it must be remembered, at this time had lost its importance as the principal room of the house and was more of the nature of the hall of the modern mansion.

The following remarks concerning the woodwork of what I have termed the first period are from an interesting article by Mr. Morrison Marnock, published in the *Building News* in 1875:—

"The work is all in a hard wood, and of small scantling. The wood, being oak, admits of this light kind of work. . . . The liberty displayed in the arrangement of the rooms, marked by the free and easy access from one into another, sufficiently explains an almost entire absence of locks and bolts; for, with the exception of the Drawing Room doors, there seems left no sign of anything that might prevent intrusion. Since then how strangely times have altered! Had we now only a private bolt or two, the Drawing Room would certainly not have preference, but on to a closet or a chamber door we should now fix the latch. The doors generally to the private apartments seem less in height and width than we are now accustomed to—six feet in height and two feet six in width we should hardly think enough. . . . In a building of this kind, to reduce to a minimum the size of door openings is natural, for one must remember that in these spacious halls and passages, the temperature in cold weather would not be very different from that outside. Most of the doors are hung to rebated framed grounds, with exposed and ornamental hinges of a Gothic character. In some cases the frame returned along the floor, sometimes with a step or only as a trap. In the Drawing Room are hooks for gathering back the tapestry, and one can quite understand how desirable it was to have drapery of some kind before these doors, for, in spite of rebates, one would still anticipate a circulation both of sound and air. . . .

"We may call attention to the unusual purity of the work generally and its very Gothic character, considering the period of its execution—a result, no doubt, largely owing to a sympathy with, and influence arising from, the surrounding and earlier work."

In the second, or Manners, period, a complete change in the style and character of the work seems to have taken place. Enrichments begin to appear, and in the work of the Long Gallery all the accomplishments of modern joinery are apparent. There seems to be the want of a connecting link between the two periods. The change is abrupt and sudden. "The door (to the Long Gallery),"

says Mr. Marnock, "is apparently in two separate thicknesses, fixed together, and making about a two-inch door; the mouldings are not worked on the solid, but are planted on; the same with some of the enrichments. . . . The multiplication of parts produces richness, but at the expense of durability; for, notwithstanding the fact that the work is more recent than that adjoining, it already shows signs of decay. Although the thickness of the door is sufficiently increased, the cunning secrecy of a mortice lock had yet to be discovered."

That the woodwork in the Long Gallery, as in other parts of the house, is decaying, is unfortunately but too true, and it seems a pity that false ideas of the sacredness of old work should prevent anything being done to preserve it.

The woodwork in the Chapel, though much less rich in treatment than in the Long Gallery, is probably of later date. It is Jacobean in character, and may have been the work of Sir George Manners, who died in 1623. Work was being done in the Chapel, however, subsequent to this date.

Many of the door hinges and window fastenings throughout the house are worthy of notice.

I think it likely that what has been called the want of a connecting link between the early and later periods may be owing to the fact that Sir John Manners would most likely bring with him to Haddon a number of skilled workmen from other parts, who would work in an entirely independent spirit, and would be quite uninfluenced by the past at Haddon.

"With primitive habits and simplicity of customs we find plain, solid, and essentially picturesque work; while, on the other hand, as refinement and luxury increased, more finished workmanship became less substantial from its very complication."

## A Note on the Chapelry of Haddon.

It has been mentioned that the Chapel at Haddon was not simply a private chapel for the household, but was a kind of Parish Church. This is evident from the fact of a font here, and the font being Norman shows us that even in the twelfth century the chapel possessed the right of baptism, a right never granted to a merely private chapel. Nether Haddon\* was, according to Cox, at that time and long afterwards, an extra parochial district, so far as matters ecclesiastical were concerned, and the Chapel was probably not only open to the Vernons and their retainers, but also to those who occupied the "town" of Nether Haddon.

There were two altars in the Chapel, one in the usual position at the east end, and the other against the east wall of the south aisle. The altar stones yet remain, and may be seen on the floor in the places where the altars formerly stood.

The side altar was dedicated to St. Nicholas. In the Chantry Roll of Henry VIII. we find the following: "Haddon. The service of S. Nicholas in the Chapell att Haddon. The incumbent Sir Richard Rawson was put in by the executors of Sir Henry Vernon. Clere vjli, xvijjs, ijd. It hathe a chambre in the manor place of Haddon by the sufferance of George Vernon, Esq. He occupieth a chailes and other necessities of the said George Vernon."

There are references in the twelfth century to the Chapel of St. Nicholas at Haddon, so it is evident that this side altar is the original one, and that when the great chancel was added the old chancel was turned into a chantry.

The altar at the east end of the chancel appears to have been dedicated to St. Michael and St. Anne. Their figures occur in the glass in the north window. In the will of Sir Henry Vernon, proved May 5, 1515, occurs this entry: "Item, I will that there be a priest perpetually singing and there abiding in Nether Haddon

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\* So called to distinguish it from Over Haddon.

### The Tapestry at Haddon Hall.

Mr. Cokayne (*A Day in the Peak*, pp. 83-86) has given valuable information on the tapestry at Haddon Hall which need not be repeated here.

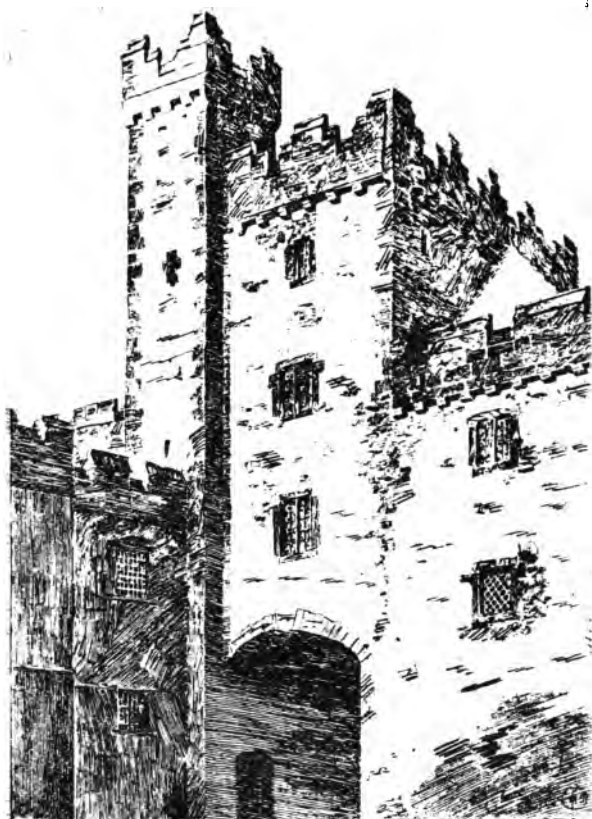
A full description of the hangings will be found in an admirable little book entitled *Descriptive Notes on the Tapestry in Haddon Hall*, by Lady Victoria Manners, which is on sale in the Hall.

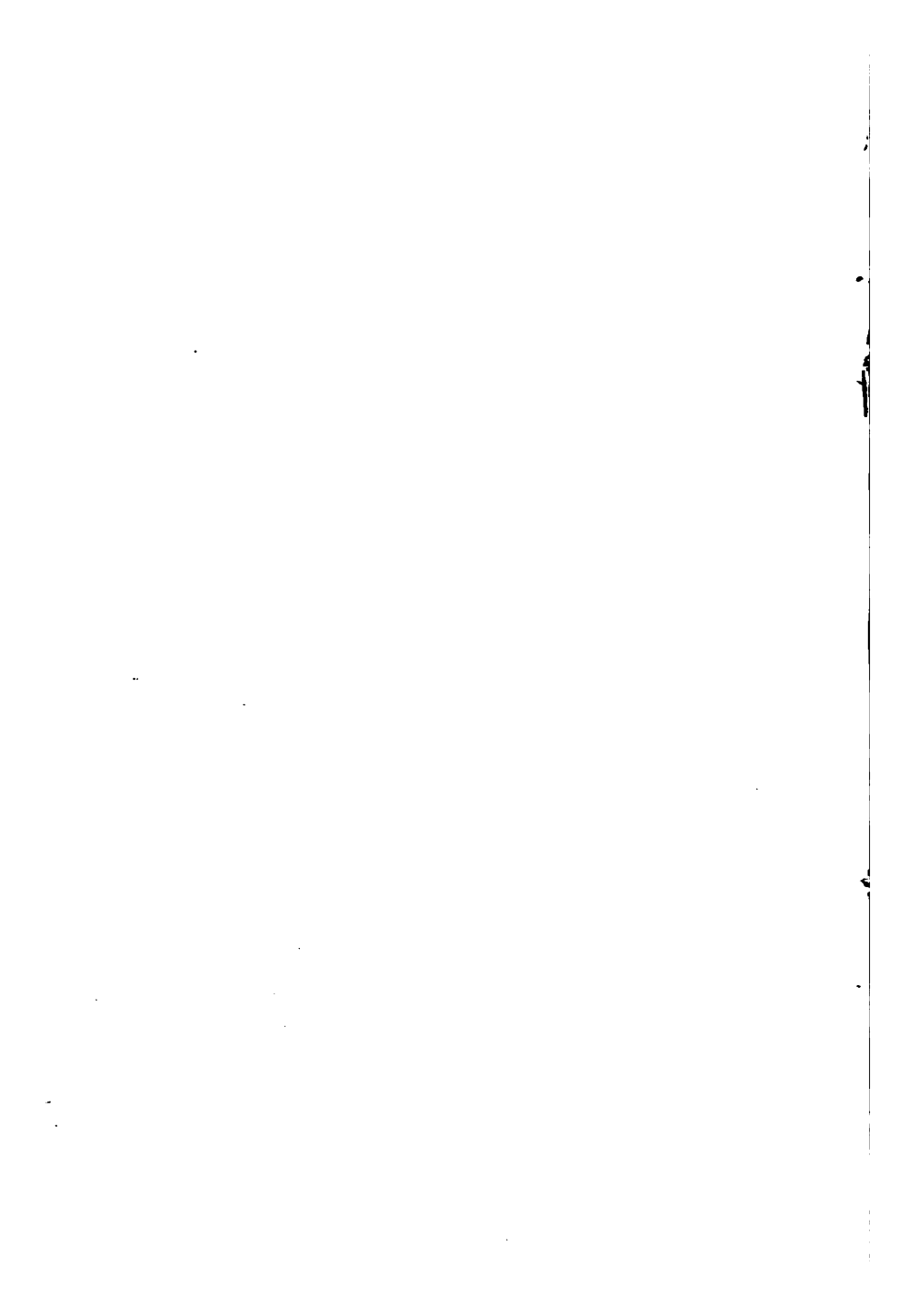
Much of the Haddon tapestry is of unique value because of its curious style of manufacture—it appears to have been woven or worked in small pieces, which were afterwards sewn together. It was specially cared for by the late Duchess of Rutland, and, thanks to Her Grace's attention, the whole of it is now in excellent repair. Some of the famous Gobelins tapestry in the State Bedroom having greatly suffered, the Duchess placed the delicate work of restoration in the hands of Miss Gemmell, of London, with entirely satisfactory results.

William Adam, in his *Gem of the Peak* (published in 1843), writes: "Some of the leading houses in London have sent artists to copy the costumes on the arras, to afford an agreeable and elegant change of dress for the fashionable world. And when the Royal party visited Haddon from Chatsworth, in 1832, the tapestry afforded them much gratification and amusement, especially on observing that the various costumes on it exactly corresponded with some of the dresses of the ladies in the Royal suite." The Royal party included the Duchess of Kent and the Princess Victoria.

**Part 2.**  
**Historical.**







# Haddon Hall.

## The Lords of Haddon.

The early history of Haddon Hall is involved in a good deal of obscurity, and it is almost impossible to compile a list of the Lords of Haddon during the Middle Ages which can in any way be regarded as positively accurate. In the following pages the names of the successive owners of Haddon from the time of the first Vernon at the end of the twelfth century, to that of Sir George Vernon in Queen Elizabeth's reign, are those given by Mr. W. A. Carrington, custodian of the muniments at Belvoir and Haddon, in a valuable paper contributed to the *Journal of the Derbyshire Archaeological and Natural History Society*, January, 1900. The reader wanting to pursue this subject further is referred to Mr. Carrington's very interesting paper, which will be found in vol. 22 of the Society's Journal.

Haddon Hall has been held since the Conquest by four families, as follows:—

The Peverels, from 1086 (about) to 1154 (about).

The Avenels, from 1154 (about) to 1190 (about).

The Vernons, from 1190 (about) to 1567.

The Mannors, from 1567 (present owners).

THE PEVERELS are the first lords of Haddon of whom we have any knowledge. The manor of Haddon, together with vast possessions in different parts of the country, was given by William the Conqueror to his natural son William Peverel, the famous Peverel of the Peak. He took the name Peverel from his mother's subsequent husband. There is nothing to indicate that the Peverels ever lived at Haddon, and, as has been shown, we can only conjecture what kind of a building existed here in

their days. They lived chiefly at Nottingham Castle, then newly built, and built also the Castle at Castleton.

The Peverels did not hold Haddon long. William Peverel died in 1114. His son, or grandson, William Peverel the Second, sided with King Stephen during that monarch's wars with Queen Matilda, and on Henry II. coming to the throne in 1154 was deprived of his lands. The popular story goes that he poisoned the Earl of Chester, an adherent of Matilda's, and that on Henry's accession to the throne he fled the country, fearing he would be punished for his crime, his estates falling to the Crown. Mr. Planché maintains, however, that it was simply for his championship of Stephen that William Peverel was deprived of his lands by Henry II. However that may be, the Estates passed from the Peverels about 1154.

THE AVENELS succeeded the Peverels at Haddon Hall. Haddon had been granted by one of the Peverels to a retainer named Avenel on tenure of knight's service. The Avenels were a Norman family who had come over with William the Conqueror. The flight and outlawry of Peverel, while causing the forfeiture to the Crown of all such estates as were in his possession, had not that effect on those of his lands or manors which had been bestowed on his dependents. Hence Haddon passed to the Avenels at the beginning of the reign of Henry II. The records of the Avenels are scanty and unimportant. Very little of them is known, except that they held Haddon for about forty years. The last of them left two daughters, one of whom, Avicia, married Richard de Vernon. By this marriage Haddon passed to the Vernon family.

The earliest record at present known concerning Haddon is a charter setting forth an agreement between William Avenel of Haddon and his two sons-in-law in which occur these words: "In my manor, namely Haddon, I have granted to the aforesaid Richard [Vernon] my capital mansion which is in the east, where my father William Avenel dwelt, and where the Chapel of S. Nicholas is founded, with the orchard on the same side." The date of this deed is put down conjecturally to about the year 1170. It shows conclusively that the Avenels actually resided at Haddon.



**CREST OF VERNON.**

THE VERNONS were an ancient family from Normandy, who had come over at the time of the Conquest. The name Vernon is derived from the place of that name in Normandy, to-day in the Department of the Eure, between Rouen and Paris, and passed annually by thousands of English tourists on their way to and from the latter city.

Of the early Vernons Mr. Carrington has said: "Although many attempts have been made from time to time to elucidate the family history, yet, with the result of these investigations, it will be found that still at the present no two authorities are agreed. One of the principal difficulties in regard to the Vernon genealogy arises from the prevalence of Richards, which renders it difficult to distinguish one from another."

The following table must, then, be taken with some reservations as to its absolute correctness. The Vernons were Knights. The title did not pass from father to son, and in some cases it was not bestowed at all.

c. 1190. Richard de Vernon.	c. 1355. Sir Richard de Vernon.
c. 1217. William de Vernon.	1376. Richard de Vernon.
c. 1242. Sir Richard de Vernon.	1400. Sir Richard de Vernon.
c. 1277. Robert de Vernon.	1450. Sir William de Vernon.
c. 1277. Sir Gilbert le Franceys.	1467. Sir Henry Vernon.
c. 1278. Richard de Vernon.	1515. Richard Vernon.
c. 1325. William de Vernon.	1517. Sir George Vernon.

RICHARD DE VERNON (c. 1190), who married Avicia Avenel, was a great-grandson of the Vernon who came over with the Conqueror. He appears to have done some building at Haddon, as it was to him that the license was granted by the regent John to build a wall twelve feet high round Haddon. This would probably be about 1193. He was living in 1215, but was dead before 1219.

WILLIAM DE VERNON, son of the preceding, was twice married. He was living in 1236. Died about 1242.

SIR RICHARD DE VERNON, son of William. He was living in 1276. Died without issue.

ROBERT DE VERNON, brother of the preceding, whom he is supposed to have long survived. The descent of Haddon terminated in the male line of the Vernons with this Robert, who appears to have died without male issue, leaving an only daughter Haweis, who married

SIR GILBERT LE FRANCEYS. Little is known of him. He was dead in 1278, and was succeeded by his son Richard (b. 1261), who assumed his mother's name, and is known as



CREST. MANNERS.

**RICHARD DE VERNON.** He married Isabel, daughter of Sir William Gernon, of Bakewell. He was apparently alive in 1323, when his son died.

**WILLIAM DE VERNON**, grandson of the preceding. He was born in 1314, but the date of his death is unknown.

**SIR RICHARD DE VERNON** (*d.* 1376), son of the preceding. He married Juliana, sister and heiress of Sir Fulk de Pembrugge, of Tonge, in Shropshire, and is hence sometimes styled Sir Richard Vernon of Pembrugge. Tonge was for many years after this the burial place of the Vernons. He was a great builder (second period), and probably he put the shields over the porch to the Great Hall.

**RICHARD DE VERNON** (*b.* 1368, *d.* 1400), son of the preceding. He married Johanna, daughter of Rees ap Griffith.

**SIR RICHARD DE VERNON** (*b.* 1391, *d.* 1450), son of the preceding, succeeded his father in 1400. He married Benedicta, daughter of Sir John Ludlow, of Hodnet, Shropshire. He inserted the glass in the east window of the Chapel, where his name, with that of his wife, may still be read. He was a man of some note, being Treasurer of Calais, Captain of Rouen, and Speaker in the Leicester Parliament of 1426. He was a man of imperious disposition, and there exists to-day a manuscript setting forth a long list of complaints against him or his servants. He continued the buildings at Haddon (third period).

**SIR WILLIAM DE VERNON** (*d.* 1467), son of the preceding, succeeded his father in 1450. He married, in 1435, Margaret Pype, the daughter and heiress of Sir Robert Pype, of Spernore, and thus acquired that manor. He continued the works of the Chapel, and the raised W carved on the outside of the bell-turret probably indicates that this was his work.

**SIR HENRY VERNON** (*b.* 1441, *d.* 1515), second son of the preceding, succeeded his father in 1467. He had a grant of the office of Knight-Constable of England for life. He was something of a statesman and a man of letters, and had great influence. The Wars of the Roses were raging when he came into the estates, and we find both Lancastrians and Yorkists writing to him to try and secure his interests. But there is nothing to show that he took up sides at all in the struggle. Most likely he

stopped prudently at home. In 1470 and 1471 the Duke of Clarence and Edward IV. wrote imploring his assistance, and in March of the latter year the Earl of Warwick (the King-maker) writes to him with his own hand, "Henry; I pray you fail not now, as ever I may do for you." A few weeks later came letters from Edward IV. and Clarence again. Indeed, he seems to have enjoyed the confidence of both parties by adopting an altogether independent attitude. With Henry VII. he appears to have been a great favourite. The King knighted him, and appointed him Governor to his son Arthur, Prince of Wales, who is said to have lived at Haddon for some time. Sir Henry continued the buildings (fourth period), commencing, probably, the western range, and to him is attributed the introduction of the Tudor arms which are carved on the panelling and painted on the glass in various places. He married Anne Talbot, daughter of the second Earl of Shrewsbury. His eldest son John died in 1477, during his father's lifetime, and is buried in Bakewell Church. His fourth son, Sir John Vernon, was the ancestor of the Lords Vernon of Sudbury.\*

RICHARD VERNON (*b. c.* 1485, *d.* 1517), second son of the preceding. He married Margaret, daughter of Sir Robert Dimock. He survived his father only a little over two years, dying in 1517.

SIR GEORGE VERNON (*b.* 1508, *d.* 1567), son of the preceding, succeeded his father in 1517, at the age of nine. He married (1) Margaret, daughter of Sir Gilbert Taylebois, and (2) Maude, daughter of Sir Richard Langford. By his first wife he had two daughters—Margaret and Dorothy. He was the last male heir of his race who inherited Haddon, and by his lavish hospitality and princely magnificence earned for himself the title of the King of the Peak. The stories told of Sir George Vernon are too well known to need repetition here. They may be read in nearly every book written about Derbyshire. Sir George was a great builder; he finished the work of his predecessors and carried out extensive works of his own, probably the range of offices on the north front, and the walls of the Long Gallery.

On his death in 1567 the Haddon estates passed to

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\* Note A.

his daughter Dorothy, the wife of John Manners. Thus at the close of the sixteenth century we find the family of Manners established as lords of Haddon, the proud position they hold to-day.

The family of MANNERS, like that of Vernon, was an ancient one, and, curiously enough, also took its name from a place near Rouen, in Normandy, called Mesnières. "The family of Manners," wrote the late Duchess of Rutland, "had its origin from Sir Robert Manners, Lord of the Manor of Ethall, in Northumberland." The son of this Sir Robert was married during the reign of Henry I. In the days of Edward III. a Sir Robert Manners was Governor of Norham Castle. Through many generations we can trace down the family to the time of Henry VIII., when in 1525 we find the title of Earl of Rutland was bestowed upon Sir Thomas Manners by that monarch. The first Earl held various offices, and was a man of importance. He died in 1543, and was succeeded in the earldom by his eldest son Henry. Another son was the famous John Manners, who married Dorothy Vernon, and founded the line of Manners of Haddon.

The lords of Haddon, from the time of Sir George Vernon's death till the present day, are as follows:—

- 1567. Sir John Manners.
- 1611. Sir George Manners.
- 1623. John Manners (8th Earl of Rutland in 1641).
- 1679. John, 9th Earl of Rutland (1st Duke of Rutland, 1703).
- 1711. John, 2nd Duke of Rutland.
- 1721. John, 3rd Duke of Rutland.
- 1779. Charles, 4th Duke of Rutland.
- 1787. John Henry, 5th Duke of Rutland.
- 1857. Charles Cecil John, 6th Duke of Rutland.
- 1888. John, 7th Duke of Rutland.

SIR JOHN MANNERS (*d.* 1611) was the second son of the first Earl of Rutland. He married Dorothy Vernon, and it is the story of the elopement of these lovers that to many people invests Haddon with its greatest charm. He succeeded to the Haddon estates in 1567. His wife Dorothy, by whom he had issue three sons and one daughter, died in 1584. He was knighted after his wife's

death, and died in 1611. He continued the buildings of his father-in-law, and the completion of the Long Gallery and the laying out of the Terrace and Gardens are usually attributed to him.

SIR GEORGE MANNERS (*b.* 1569, *d.* 1623), eldest son of the preceding, succeeded his father in 1611. To him is accredited the roofing of the Chapel. He married Grace, daughter of Sir Henry Pierrepont, who survived him. The magnificent monument against the north wall of the Vernon Chapel at Bakewell Church is to the memory of Sir George Manners, his wife, and family. The features of his wife are preserved in the cast now in the Long Gallery at Haddon. She founded the "Lady Manners School" at Bakewell.

JOHN MANNERS (*b.* 1600, *d.* 1679), son of the preceding, succeeded his father in 1623. On the death of his cousin, the 7th Earl of Rutland, who was childless, he succeeded in 1641 to the Earldom of Rutland. He was the 8th of that title, and united in his person the two lines of the Manners family. Belvoir Castle, in Leicestershire, the seat of the Earls of Rutland, thus passes, in 1641, into the same ownership as Haddon, and the family alternately reside at one or the other. During the Civil War they lived almost entirely at Haddon. The name "Earl's Bedchamber" dates from this time. John Manners, before he became Earl of Rutland, was twice Sheriff of Derbyshire, and represented the County of Derby in Parliament. During the Civil War he was on the side of the Parliament, and was one of the twenty-two Peers who remained at Westminster when Charles I. summoned both Houses to attend him at Oxford. His castle at Belvoir was seized by the Royalists, and there the King sometimes visited. It surrendered to the Parliament in January, 1645-6, and in 1649 was, with the Earl's consent, demolished. He afterwards rebuilt it. He took part in the Restoration of Charles II. however, was favourably received at Court, and made Lord-Lieutenant of Leicestershire. He lived almost entirely at Haddon, where he rivalled, if he did not surpass, the celebrated Sir George Vernon in his magnificent and lavish hospitality. He gilded the woodwork of the Chapel, placed an organ there, and built the present

bridge across the Wye. He married Frances, daughter of Lord Montague of Boughton. He died at Haddon in 1679, and was buried at Bottesford, in Leicestershire.

JOHN, 9TH EARL AND 1ST DUKE OF RUTLAND (*b.* 1638, *d.* 1711), third son of the preceding, succeeded his father in 1679. His two elder brothers had died in infancy. He liked the life of a country gentleman, and greatly loved buck hunting. He had been created a Peer in his own right (Lord Manners of Haddon\*) in 1679, just before his father's death, and, in 1703, Queen Anne created him Marquis of Granby and Duke of Rutland. He kept up the magnificence and lavish hospitality of his father at Haddon. He married three times. His first wife he divorced, and his second died in childbed. By his third, Catherine Noel, daughter of Viscount Campden, he had surviving issue. He died at Belvoir, in 1711.

JOHN, 2ND DUKE OF RUTLAND (*b.* 1676, *d.* 1721), son of the preceding, succeeded his father in 1711. He had married in 1693, when seventeen years of age, the second daughter of Lord William Russell (beheaded in 1683), by whom he had nine children, five sons and four daughters. She died in 1711. He afterwards married the daughter of Lord Sherard, by whom he had further issue six sons and two daughters. He died of smallpox in 1721.

JOHN, 3RD DUKE OF RUTLAND (*b.* 1696, *d.* 1779), was the eldest son of the preceding, and succeeded his father in 1721. He had thirteen children, nearly all of whom died young. He lived partly at Haddon, "but it was during his life that the family finally quitted the ancient Hall. The family is said to have moved in the year 1700, but the Hall does not seem to have been partly dismantled till 1740." The Duke was familiarly known as "Old John of the Hill," and lived to the good old age of 83. His eldest son (who predeceased him) was the celebrated Marquis of Granby, Commander-in-Chief of the British forces in Germany during the Seven Years' War.

The later "lords of Haddon," not being resident at the Hall, do not claim so much of our attention.

CHARLES, 4TH DUKE OF RUTLAND (*b.* 1754, *d.* 1787),

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\* Note B.

was the son of the Marquis of Granby, and grandson of the preceding peer, whom he succeeded in 1779 at the age of twenty-five. "He was an early and always a staunch friend of the younger Pitt, for whom he obtained a seat in Parliament in 1780. . . . On the formation of Pitt's Administration in 1783, he became Lord Privy Seal, and in the following year Lord-Lieutenant of Ireland, where he died in 1787, at the early age of thirty-three." His correspondence with Pitt has been published. He married a daughter of the Duke of Beaufort, who survived till 1831.

JOHN HENRY, 5TH DUKE OF RUTLAND (*b.* 1775, *d.* 1857), son of the preceding, succeeded his father in 1787), at the age of nine years. He married in 1799 Lady Elizabeth Howard, daughter of the Earl of Carlisle, by whom he had issue four sons and two daughters. The two elder sons predeceased their father, the third and fourth sons became the late and present Dukes of Rutland. He pulled down Belvoir Castle, built by the eighth Earl, and erected the present building. He received the British Archaeological Association at Haddon in 1851. He took great interest in his Derbyshire estates, and "after a life of great mental and bodily activity and practical benevolence . . . the good Duke, as his neighbours were wont to call him, died in 1857."

CHARLES CECIL JOHN, 6TH DUKE OF RUTLAND (*b.* 1815, *d.* 1888), third son of the preceding, succeeded his father in 1857. He took a keen interest and pleasure in his possession of Haddon, and yearly spent some weeks at Longshawe Lodge, his shooting box near Hathersage. He was a sportsman, and took little part in public affairs. In 1872 he entertained the Prince and Princess of Wales to luncheon in the Great Hall at Haddon. He was unmarried.

JOHN JAMES ROBERT, 7TH DUKE OF RUTLAND (*b.* 1818), is the brother of the preceding, and son of the fifth Duke. He succeeded his brother in 1888. As Lord John Manners he had a long Parliamentary career extending over nearly half-a-century. He was First Commissioner of Works in Lord Derby's Administration of 1852, and he held the same office in 1858-9, and again in

1866-7, when he had a seat in the Cabinet. He was Postmaster-General from 1874 to 1880, and again in 1885, and in Lord Salisbury's Administration of 1886 he took office as Chancellor of the Duchy of Lancaster. He has published poems, sketches of travel, and speeches.

Those readers who are interested in such matters will find much fuller accounts of the Vernon and Manners families in Mr. Jewitt's book, and in the late Duchess of Rutland's *Quarterly Review* article, reprinted under the title *Haddon Hall: being Notes on its History*. (Bakewell, 6d.)

### Dorothy Vernon.

The story of Dorothy Vernon's wooing and flight has become so bound up in the history of Haddon Hall that some reference to it here seems necessary. It is the only bit of romance connected with the building, and as such has been carefully cherished. The story is as fresh to-day as it ever was, and no doubt it will be so for ages to come, notwithstanding the onsets of unbelieving critics who are never weary of telling us that the romance is all a myth. But the mind of the public will ever demand a romance to attach to their memory of Haddon, and will choose to believe the old tale, even should historical evidence prove it false.

It is always a pity to shatter a legend, but after all, to do so, as a rule, does little harm, for the legend is stronger than our dry facts and cannot be killed; and if people know it to be untrue, and yet prefer to cherish it rather than let it go, why, who shall say them nay?

I have, therefore, little compunction in declaring my inability to accept the story of the romantic wooing and flight of Dorothy Vernon as it is usually told.

Briefly, the popular version of the story runs thus:

Dorothy Vernon, the second daughter of the redoubtable King of the Peak, had formed an attachment to John Manners, second son of the Earl of Rutland, and by doing so had incurred the wrath of her father, sister, and stepmother, who closely guarded her. John Manners (he was not knighted for many years afterwards) being a very determined man and of a chivalrous disposition, disguised himself as a forester and lingered about the woods in the vicinity of Haddon, waiting for a favourable opportunity for carrying off the fair Dorothy. On the night of a grand feast and ball, given in honour of her sister's marriage to Sir Edward Stanley, Dorothy is said to have quietly slipped out of the room where the revel was going on, made her way through the ante-room and down the steps which now bear her name, on to the Terrace. From here she made her way through the gardens and down the long flight of steps by the Chapel to the old footbridge across the river,

where her lover was waiting for her with horses. And then they galloped off through the night, and next day arrived in Aylestone, in Leicestershire, where they were married. Tradition adds that Sir George Vernon afterwards became quite reconciled to his daughter and son-in-law, so that all ended quite happily.

We should like to believe all this, and that Dorothy left the great ballroom blazing with light and echoing with laughter, and sped her way down the terrace steps across the lawn, to the footbridge; and then, with a last glance at the great windows of her home shining red through the night, and with the sound of the music of the dance in her ear, sped with her lover to far-off Aylestone.

But in those days the great ballroom (Long Gallery) was not built—at any rate, only just begun—and it is very doubtful whether “Dorothy Vernon’s Steps” themselves existed at that time. Where was the ball held? And the Terrace and gardens were constructed by Dorothy’s husband himself many years after, when he was lord of Haddon. And lastly, there is no reason to believe that John Manners was in any way an ineligible match for Dorothy Vernon. It is often said that the stumbling block was that the Vernons were Roman Catholics and the Manners Protestants. But recent writers have come to the conclusion that so far from the match being unsuitable the evidence points rather the other way, and there seems to be no reason why Sir George Vernon should have raised any objection whatever. There is no evidence that he did so, and according to the late Duchess of Rutland, “there is reason to believe that the King of the Peak was well satisfied with the alliance of the Vernons and Manners.”

The details of the story, at any rate, will not stand close investigation. Whether there is any real foundation of truth in the story we shall, most probably, never know.

Dorothy Vernon brought Haddon into the Manners family. She died in 1584. Her husband survived her twenty-seven years. Their monument in Bakewell Church should be seen. “It is said,” writes Mr. Jewitt, “she was one of the most beautiful of all beautiful women,

and possessed of so sweet a temper that she was idolised by all who knew her. If it were so, however, the monument at Bakewell does not fairly represent her, for it exhibits her with an expression of countenance far from either amiable or attractive."

What purports to be an authentic portrait of Dorothy Vernon when a girl is published as a frontispiece to Mr. Muddock's *Doll: A Dream of Haddon Hall*. For the history of that portrait, and its claims to authenticity, I must refer the reader to Mr. Muddock's little book, merely observing that the picture shews a face certainly more attractive than that on the monument at Bakewell, but whether it is that of "one of the most beautiful of all beautiful women" is a question on which I would rather not have to give an opinion. But allowance must be made for the portraiture of the time.

## Life at Haddon Hall.

**MEDIEVAL TIMES.** We are sometimes apt to think of the Middle Ages as essentially a time in which brave knights fought and fair ladies wept in battlemented keeps. The mediæval romance has done that for us. But in our saner moods we come to think that the times were not perhaps quite so heroic after all. Every knight did not fight, nor had every house a battlemented keep. Haddon Hall was never the scene of the strife of war, and the lords of Haddon are not known to us as being skilled in fight. "Through the intestine troubles and foreign wars of the Middle Ages," says Mr. Duesbury, "its inhabitants continued to lead the lives, essentially, of country gentlemen. They filled the offices of Sheriffs of the County, Speakers of Parliament, governors of Princes, and the like dignified employments; they were an intellectual race, and although always prepared for deeds of chivalry they preferred apparently the arts of peace." Sir Henry Vernon, who lived in the troublous times of the Wars of the Roses, managed, as we have seen, to carefully avoid committing himself to either side, believing no doubt that discretion was the better part of valour.

Of life at Haddon in the Middle Ages we have no record, and we are thus left to imagine for ourselves what that life was. The writer just quoted continues: "We can imagine the hawking parties in the meadows, the hunting parties in the chase, and the rare doings in the Great Hall afterwards. The iron hook in the screen is said to be a relic of these carousals, it having been used to tie up above his head the hands of any defaulter who, in the opinion of his fellows, did not do his duty to his liquor; his further punishment being to have cold water poured down the sleeves of his doublet when in this position."

Life in the Middle Ages, however, was not all hunting, or hawking, or feasting. "The trivial round, the common task" had then to be attended to as now. But I imagine that the men had a very much better time of it than had the women. What indeed did the

women do with themselves all day in a house like Haddon in the Middle Ages? They no doubt spent most of their time in the house, and Mr. Duesbury has suggested that the influence of the damp, rush-covered floors, imperfectly-shutting doors and windows, and bad drainage of the houses of the old time, might tend to shorten the duration of female life. And in connection with this theory he points out that most of the owners of Haddon had two wives, and "the majority of monuments one sees of barons, knights, and squires, tell us the deceased had two or more wives." Such thoughts as these should help us to keep a wise check on our enthusiasm for the good old times.

SIXTEENTH AND SEVENTEENTH CENTURIES. The Steward's accounts preserved at Haddon Hall, from which a selection has been published by Mr. Carrington,\* throw a flood of light on the life at Haddon during the days of Sir George Vernon and the early Manners. Mr. Carrington's publication should certainly be in the hands of all those who love Haddon. A dip into its pages re-peoples the old mansion with the life of the olden time. We know from other sources of the magnificence of Haddon in the days of the King of the Peak, and of the open house then kept. There is nothing of particular interest in the accounts during Sir George Vernon's day. Just such entries as we might have expected in the accounts of a household where a good table and cheerful hospitality were the order of the day.

In turning over these pages we must of course remember that the value of money in those days was something different from what it is now, otherwise some of the items, as, for instance, those for wages, might cause some astonishment. In 1549 two women were paid fourpence a day each for shearing, while two more women received the sum of tenpence for ten days' work in carrying water, or a half-penny a day each. That building operations were going on at this time we learn from various entries. There is a sum of eightpence paid to a man for mending glass windows in "divers places

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\* "Selections from the Steward's Accounts preserved at Haddon Hall, from 1549 to 1671." By W. A. Carrington. 1s. (Benrose and Sons.)

of the house," which shows that glass was then in general use.

Amongst later payments is one of 6s. 8d. "paid to the Under-Sheriff for issues lost by my master for none appearance at the sessions."

The accounts become more interesting in the days of the Manners. The hospitality is kept up in apparently the old lavish fashion, and at Christmas open house appears to have been kept. Into the list of meats and drinks, and all the fine stuffs and more useful necessities bought for "my master and mistress," it is not necessary to enter here. But from these later accounts in the days of Sir George Manners, and his successor the Earl of Rutland, we begin to see more clearly the actual life of the inhabitants of Haddon Hall. We should judge that John Manners, Earl of Rutland, was a man of the world, fond of company and much in London. He was evidently fond of playing bowls and backgammon, at which games he often lost considerable sums of money. He frequently visited the cockfight at Bakewell, and sometimes at Ashbourne. The life at Haddon has become less purely local than formerly, and we can imagine the Derbyshire people may have complained that "the Master" had nearly everything sent down from London. The same new spirit that we noticed enter into the decorations of the house with the coming of the Manners, marks too the course of the life of the household. Outside influences are now felt.

The payments include an item to a rat and mouse catcher, which shows that these animals infested the house in the seventeenth century. Ennui was kept away by frequent visits of musicians from Chesterfield, players from Baslow, straggling players, jugglers, and pipers. A puppet man is given two shillings, and a "jackanapes man" sixpence. "A scholar that sent you verses" is rewarded with ten shillings, an entry that would imply that John Manners, Esq., was either a patron of literature, or, what is more likely, that he was not proof against flattering lines. Under date September 7, 1640, there is an entry, "Charges in setting forth two Cuirassiers, and one Dragoon put under the conduct of Mr. John Fetchville against the Scots," which amount alto-

gether to £37 11s. 1d. This was in the war which had broken out between Charles I. and the Scots. Just before the outbreak of the Civil War, in June, 1642, a large number of muskets, carbines, and other weapons are sent to Haddon from Belvoir, the greater number of which, however, appear to have been returned in the following October. The even course of life at Haddon was apparently unaffected by the Civil War. During that time the Earl of Rutland, who was on the side of the Parliament, resided almost entirely at Haddon, Belvoir being for some time in the hands of the Royalists. The end of the seventeenth century sees the life at Haddon rivalling in magnificence the days of Sir George Vernon. The ninth Earl of Rutland, who died in 1711, "kept up his old mansion at a bountiful old rate." It is said that he kept seven score servants, and that "every day saw his grand old banquetting hall filled to overflowing with retainers and guests!"

The family is said to have quitted Haddon about the year 1700, but the late Duchess of Rutland has pointed out that the third Duke, who succeeded to the title in 1721, lived partly at Haddon, and it was during his life that the family finally quitted the Hall. "The Hall," she adds, "does not seem to have been partly dismantled till 1740."

The building is, indeed, quite unadapted to the modern requirements of living, and it is remarkable that the family did not leave Haddon at a much earlier date.

Sometimes we hear the complaint that the old house should be left thus desolate, but we must remember that it would be impossible to live at Haddon to-day with comfort without making such alterations to the building as would for ever destroy its artistic charm and historic interest. That this would be too heavy a price to pay for the realisation of a dream, the attractiveness of which must sometime or other have appealed to all lovers of the old house, is evident to all, and not least to the noble family who are its owners. The idea, more than once thought of, has always been abandoned, and we can only express the hope that the noble house of Rutland may continue in the future to care for Haddon as tenderly as they have done in the past. All who

have visited Haddon Hall must feel a sense of gratitude to the Duke of Rutland, who so generously allows the public to share with him the pleasure of his possession.

### Miscellanea.

The Duchess of Kent and the Princess Victoria (afterwards Queen Victoria) visited Haddon Hall in October, 1832. They were at that time on a visit to the Duke of Devonshire, at Chatsworth, from where they made many excursions in the neighbourhood.

Forty years later, in the winter of 1872, King Edward VII. and Queen Alexandra, then Prince and Princess of Wales, visited Haddon Hall, and were entertained at luncheon by the Duke of Rutland in the Great Hall, "when the boar's head and peacock in pride were carried in, and formed part of the fare, as in the older days, while once more musicians filled the minstrels' gallery, great logs blazed in the huge fireplace, and scarlet hangings were spread over the walls." (*Quarterly Review*, Jan., 1890.)

Sir William Vernon Harcourt, the late Liberal leader, may be said to have a slight connection with Haddon Hall, the right hon. gentleman's grandfather, the famous Archbishop Harcourt, having been brother of the third Lord Vernon [see Note A]. Sir William Harcourt on one occasion referred to the late Lord Vernon (*d.* 1898) as "the head of my race." To some people this connection between a living English statesman and the ancient family of Haddon will be of interest.

## Notes.

**NOTE A. LORD VERNON.** The present Lord Vernon is a descendant of Sir John Vernon, fourth son of Sir Henry Vernon, the friend of Henry VII. Sir John acquired the Sudbury estates by marriage. One of his descendants acquired also by marriage the estates of the Venables, and assumed their surname in addition to his own. He was created Baron Vernon of Kinderton in 1762. Lord Vernon is perhaps best known as the owner of the model dairy farm at Sudbury, from where comes the celebrated "Vernon" butter.

**NOTE B. BARON MANNERS OF HADDON.** The title of Baron Manners of Haddon was taken by the son of the eighth Earl of Rutland, when, in 1679, Charles II. created him a peer in his own right. In the course of the same year, however, his father died, and he succeeded to the Earldom. He was afterwards created Duke of Rutland, and the Barony of Haddon has since been held by the successive peers under the Dukedom. In 1896, the Marquis of Granby, eldest son of the present Duke, was, however, summoned to the House of Lords, where he now sits as Lord Manners of Haddon, so that at present (1903) the two titles are distinct.

## Some Opinions of the Press.

"Mr. F. H. Cheetham has written a little pamphlet on Haddon Hall, which we may heartily commend to the many visitors who pass through the courts and halls of that stately old mansion every summer. Mr. Cheetham has tried, as we think with success, 'to make Haddon Hall interesting to the tourist as a piece of architecture.' His exposition of its somewhat obscure history is clear and in general accurate, and with the help of the plans and illustrations . . . may be followed even by those to whom architectural terms are meaningless."—**MANCHESTER GUARDIAN.**

"Mr. Cheetham has compiled an excellent guide to Haddon Hall. Most visitors fail to obtain a comprehensive idea of the place for want of a plan and guide book; in future they will have no excuse for bringing away with them a confused notion of its many beauties. . . . The illustrations are admirable selections, and the execution of more than average merit."—**MANCHESTER COURIER.**

"This is not a mere guide-book to the far-famed Derbyshire house, although it makes an admirable one, but is really what its author describes it to be—a book which renders intelligible to the ordinary tourist the significance of the building as a building, tracing its history in its stones. . . . The author begins with a pleasant and informing sketch of the domestic architecture of the Middle Ages in England, then goes on to show the developments in the succeeding centuries, and next applies the principles stated to the present condition of Haddon. . . . The book concludes with a rapid and lucid survey of the history of the Lords of Haddon and of the story of Dorothy Vernon."—**MANCHESTER CITY NEWS.**

"The book is admirably printed and freely illustrated, the artists being Josephine Norris and the author. Mr. Cheetham disclaims any idea of writing another guide-book to Haddon Hall. That work, he thinks, has been done sufficiently well already. All he aims at is a book which shall not only describe the building as it stands to-day, and give accounts of the noble families who have lived there, but which shall also attempt to render intelligible to the ordinary tourist the significance of the building as a building, tracing its history in its stones. This Mr. Cheetham sets out to do in a systematic and practical

way by bringing into a brief compass a mass of information about the Castle, its evolution into a Baronial Hall, and the changes it underwent architecturally in the 15th, 16th, and 17th centuries. An interesting addition is the chapter devoted to the Lords of Haddon."—SHEFFIELD TELEGRAPH.

"Haddon Hall has been often and ably written about, but few books try to render intelligible to the ordinary tourist the significance of the building as a building. This deficiency the author sets out to supply, and he does it in such a pleasant, chatty, and at the same time lucid and informing fashion, that he may be congratulated on having rendered a distinct service to the many interested visitors to Haddon. . . . Mr. Cheetham's work ought to be in the hands of every visitor to Haddon."—DERBYSHIRE COURIER.

"Before Haddon Hall is described there is a short general explanation of the architecture of the feudal Castle, the Baronial Hall, and the mansion, and the relation of these one to the other. This explanation is simple, and is bound to be of service to the tourist who wishes to understand what he sees. The account of the Hall itself is excellent. The illustrations are exceedingly good, showing skill and taste."—SAINT ANDREW (Glasgow).

"Visitors to Haddon Hall would do well to put themselves in possession of this little handbook. It is compiled on the assumption which underlies all good guide-books—that of ignorance on the part of the reader. Mr. Cheetham supplies just the information which the tourist, especially if he have architectural or archaeological leanings, will desire to have on a visit to this most picturesque of buildings."—REVIEW OF THE WEEK.

"This is no ordinary guide-book. Mr. Cheetham has chosen a hackneyed subject, but he has treated it in a manner that is refreshingly original. Without troubling much about historical and antiquarian details, which would interest only a small proportion of visitors, the author makes his appeal to the ordinary tourist, and tries to show him the significance of many matters that the ordinary guide-book overlooks, and the ordinary tourist lacks knowledge to discover for himself. Mr. Cheetham's chief aim is to make Haddon Hall interesting to the tourist as a piece of architecture. He begins with a few remarks—necessarily of a very elementary character—on styles of English architecture, and then proceeds to discuss the development of domestic

architecture in England in the Middle Ages, from the Norman Castle to the Elizabethan mansion. This brief study in architectural evolution is a model of clearness and simplicity, and is admirably calculated to awaken in the non-professional reader a new interest in matters architectural, and to render a visit to Haddon Hall a far more interesting and profitable undertaking than it would otherwise have been. Mr. Cheetham then proceeds to apply the general principle he has been explaining to the particular case of Haddon Hall, and clearly shows, with the aid of a plan, the various periods to which different parts of the house belong. He then button-holes the reader, so to speak, and conducts him through the various rooms, pointing out the special points of interest in each. . . . We could do with more guide-books of this sort. It would tend towards a more general appreciation of architecture if those in charge of other historic buildings frequented by tourists would arrange for the publication of an explanation of their architectural characteristics, as lucid and intelligent as that supplied by Mr. Cheetham in the case of Haddon Hall."—BUILDERS' JOURNAL.

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